

# Hollywood

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HOLLYWOOD  
MAGAZINE




OCT.

Merle Oberon  
Photographed in  
Natural Colors



**GARBO'S CAMERAMAN TALKS AT LAST!  
Should a Girl Marry Her Boss?**





NO THANKS!  
I'D RATHER HAVE  
A LUCKY

IT'S THE TOBACCO THAT COUNTS  
There are no finer tobaccos than those used in Luckies

Copyright, 1935,  
The American Tobacco Company



Suppose you asked  
the Hollywood Stars  
WHY they prefer  
DUART WAVES

RUBY KEELER who co-stars with DICK POWELL  
in Warner Bros. Hit, "SHIPMATES FOREVER"



YOU'D DISCOVER THREE *New* THINGS ABOUT PERMANENT WAVING

The soft, lustrous, truly natural waves you see on the screen are a result of three new, exclusive Duart improvements that are now available in your community.

**WHY DUART IS COOLER** Ask your hairdresser to tell you about the new Duart "212" heaters. Each one contains a thermostat, a tiny electric watchman that measures out just enough heat for its particular curl. All excess heat is eliminated. You'll enjoy Duart's cooler comfort. No more guesswork. Every curl is perfectly waved. No more dried-out hair—no more frizzy ends.

**CERTIFIED SOLUTION** Only Duart permanent waving solution is certified chemically pure. Its formula is famous for its dependability and its kindness to the natural texture and brilliancy of the hair. Ask your hairdresser to show you the bottle. The certified seal is on the label.

**SEALED PADS** The sealed individual package of permanent waving pads is your guarantee of a genuine Duart wave—your guarantee that your hair will be waved with fresh, clean pads that have never been used before.

**FREE BOOKLET** Let the stars help you choose your hairstyle. Send for the 24-page booklet of smart Hollywood coiffures, worn by celebrated stars, designed by PERC WESTMORE, famous Warner Bros. hair stylist.

**DEMAND THIS SEALED PACKAGE FOR A GENUINE DUART WAVE**



**BOOKLET FREE with 10c package of DUART HAIR RINSE**

Choose one of the 12 lovely shades of rinse listed in coupon below. Duart Rinse removes soap curds and gives brilliance to the natural color of your hair. No dye—no bleach. 10-cent package contains two rinses of same shade.



**SEND 10 CENTS for RINSE**

Duart, 984 Folsom St., San Francisco, Calif.

I enclose 10 cents for one package of Duart Hair Rinse and the FREE Booklet of Smart new Coiffure Styles.

12 shades—mark your choice.

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| <input type="checkbox"/> Titian Reddish Brown | <input type="checkbox"/> Titian Reddish Blonde | <input type="checkbox"/> White or Gray (Platinum) | <input type="checkbox"/> Golden Blonde |

Name.....

Address.....

City.....State.....

**DUART**

*permanent waves*

CHOICE OF THE HOLLYWOOD STARS



*Greta* **GARBO**  
*Fredric* **MARCH**



**"ALL THAT I KNOW... I KNOW BY LOVE ALONE"**

The heart of a man called to the heart of a woman. "We love", it said, "and love is all." Heart answered heart. With eyes open to what she was leaving forever behind her, she went where love called...to dark despair or unimaginable bliss. It is a drama of deep, human emotions, of man and woman gripped by circumstance, moved by forces bigger than they—a great drama, portrayed by players of genius and produced with the



fidelity, insight and skill which made "David Copperfield" an unforgettable experience.

**F R E D D I E  
BARTHOLOMEW**

(You remember him as "David Copperfield")

with MAUREEN O'SULLIVAN  
MAY ROBSON • BASIL RATHBONE

**CLARENCE BROWN'S**

*Production*

**A Metro-Goldwyn-Mayer Picture... Produced by DAVID O. SELZNICK**

**HOLLYWOOD**



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## Today in Hollywood

THE TRAGIC DEATH of Will Rogers affected Hollywood as no other filmland fatality has ever done before. His friendliness, his joviality and his utter simplicity had won a vast following everywhere and especially in Hollywood itself. When the newspaper extras appeared on the streets telling of the plane crash in Alaska, which also cost the life of Wiley Post, the Boulevard's calm appearance was suddenly upset.

When Rogers left Claremore, Oklahoma, he sought a career as a lasso tossing cowboy on the New York stage. His dexterity with the rope was soon overshadowed by his quaint humor. He entered silent pictures as a natural development of his popularity, but success did not follow until the talking pictures gave him an outlet for his ready wit. With the talkie revolution Rogers forged ahead to become one of Hollywood's most beloved and most popular figures. His death leaves the same tremendous gap in Hollywood ranks as did the passing of Marie Dressler. No imitators can ever adequately replace these two fine masters of comedy. They were typically American.

WHEN WARNER BAXTER went far into the wilds of the high Sierra mountains to do the bandit leader rôle in *Robin Hood of El Dorado*, he found himself besieged by a daily gallery of 200 spectators who wanted autographs, snap shots, and souvenirs. He was very obliging and always good natured.

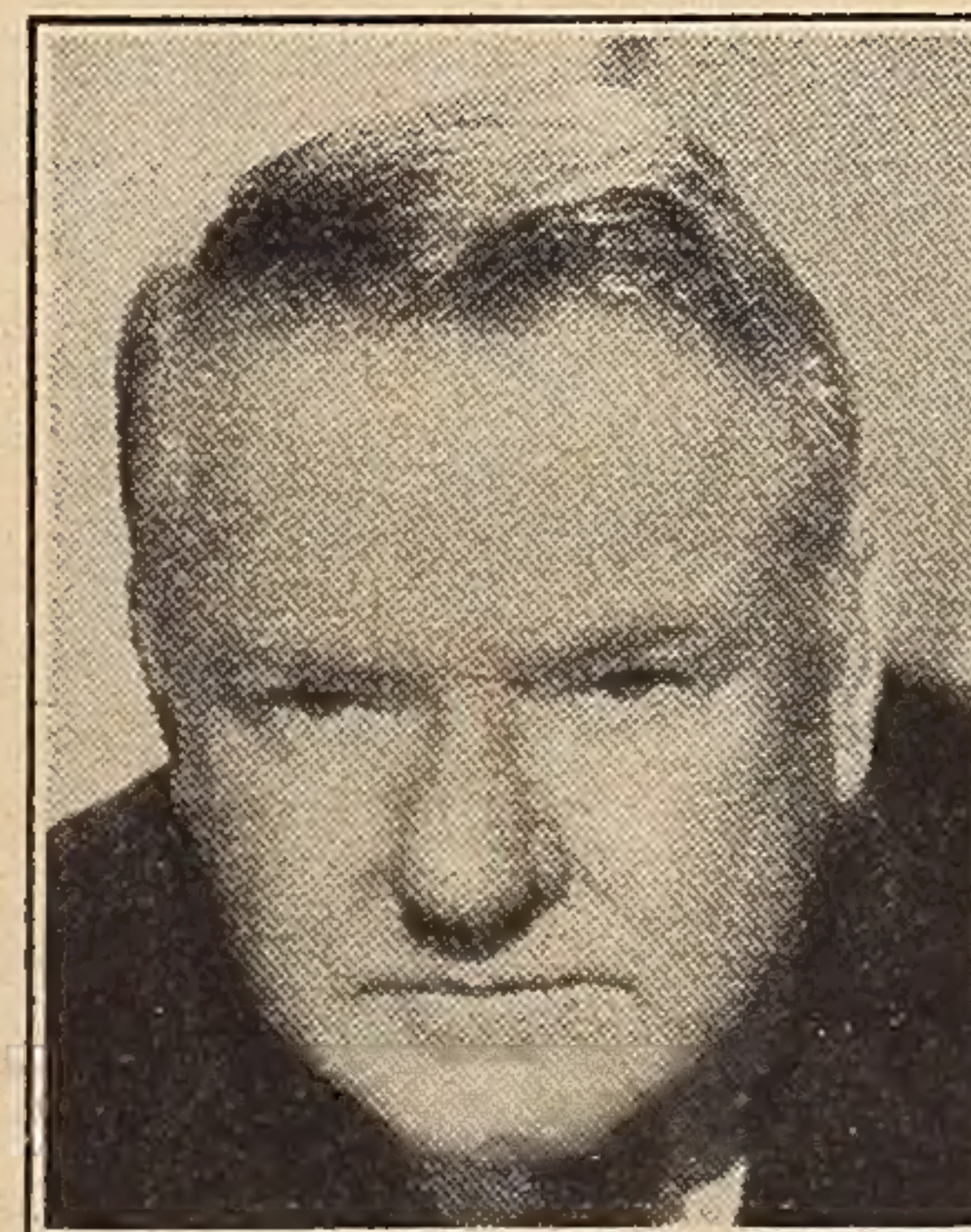


Warner Baxter

"Why not?" Warner asked. "If these people will bother to journey into the wilds 120 miles from the nearest railroad, surely I can do this much in return."

And he means it. That's why everyone on location was proud to be working with Warner. He struts no airs. He is intensely human.

DESPITE ALL EFFORTS to minimize his troubles, the truth is that W. C. Fields is far from well. Friends say that it will be close to a year before he recovers from an illness far more serious than published accounts have revealed.



W. C. Fields

Fields has been suddenly made aware of his immense popularity right here in filmland. He has had almost as many messages of sympathy from film celebrities as he has had from his fans. That doesn't happen too often in Hollywood.

SCENE: LILY PONS' gorgeous house party. Principals: Boris Karloff, Bela Lugosi and Peter Lorre. Action: All three trying to scare the daylights out of each other! Straight jackets were provided for the guests who couldn't take it.

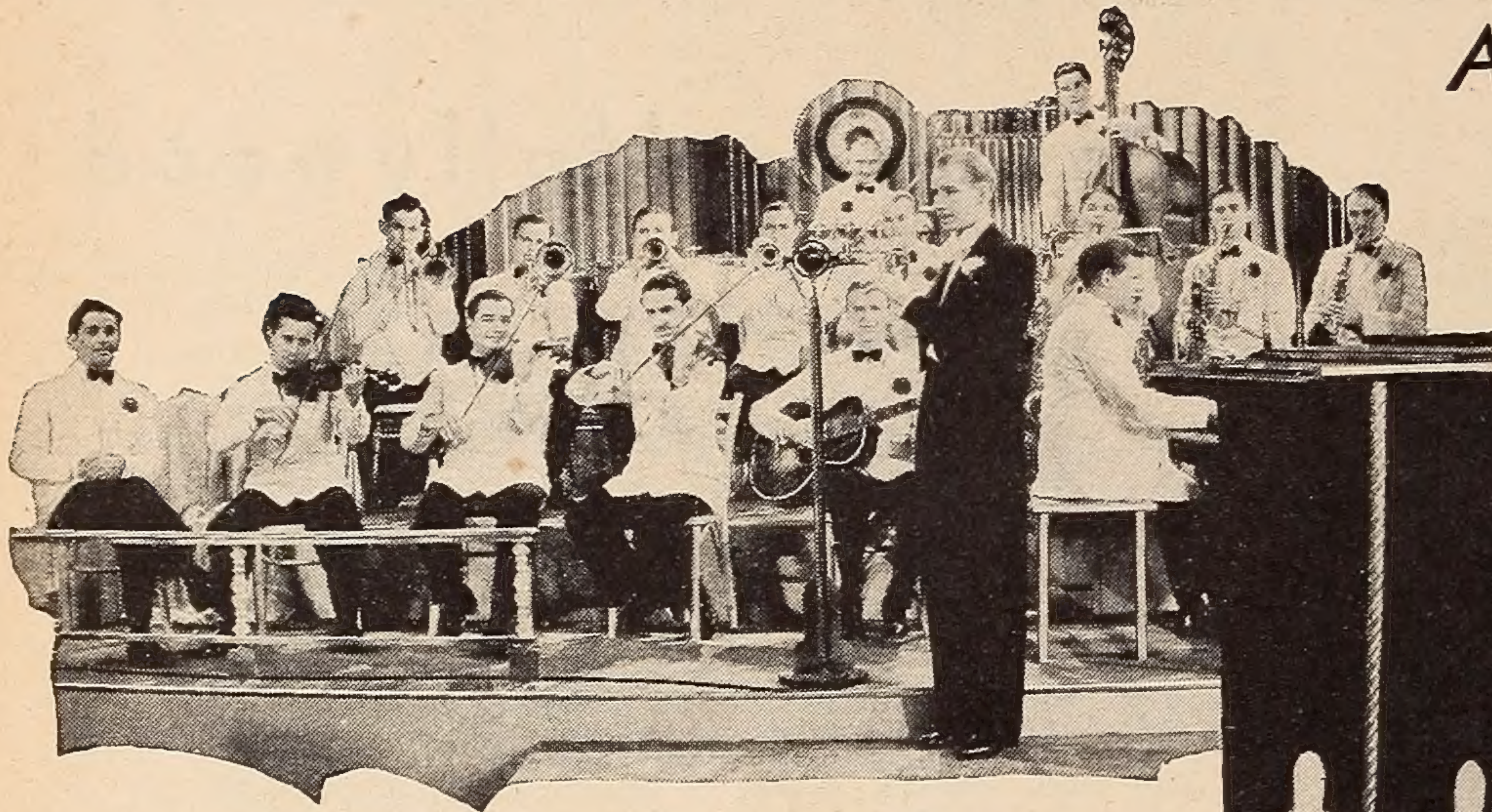
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MEMBER AUDIT BUREAU OF CIRCULATIONS



# FIRST PREVIEW OF "THE BIG BROADCAST OF 1936"

*A Picture With More Stars  
Than There Are In  
Heaven*



Ray Noble's boys play *Why Stars Come Out at Night*



Ethel Merman sings *It's the Animal in Me*. What a song! And boy, what a girl!



There's Romance in *The Big Broadcast*! Lovely Wendy Barrie and debonair Henry Wadsworth are the lovers



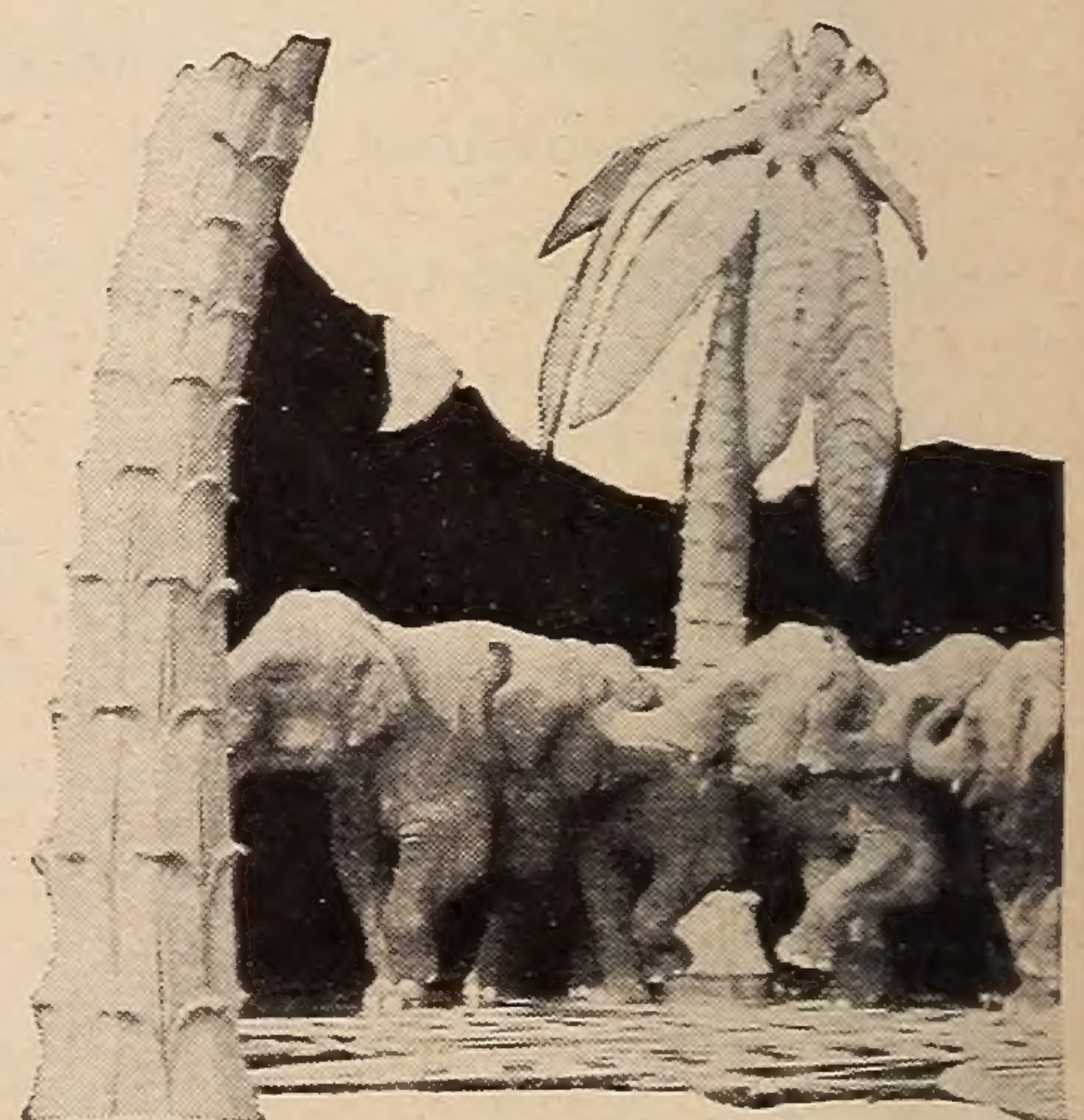
Gracie's forever dropping things! And Georgie loves it!



Amos does his stuff



And Andy's regusted



Above, you see the *Big*

(Advertisement)

HOLLYWOOD



## Including

Bing Crosby  
Burns and Allen  
Jack Oakie  
Lyda Roberti  
Wendy Barrie  
Henry Wadsworth  
Amos 'n Andy  
Ethel Merman  
Charles Ruggles  
Mary Boland  
Sir Guy Standing  
Bill Robinson  
Jessica Dragonette  
Ray Noble and Orchestra



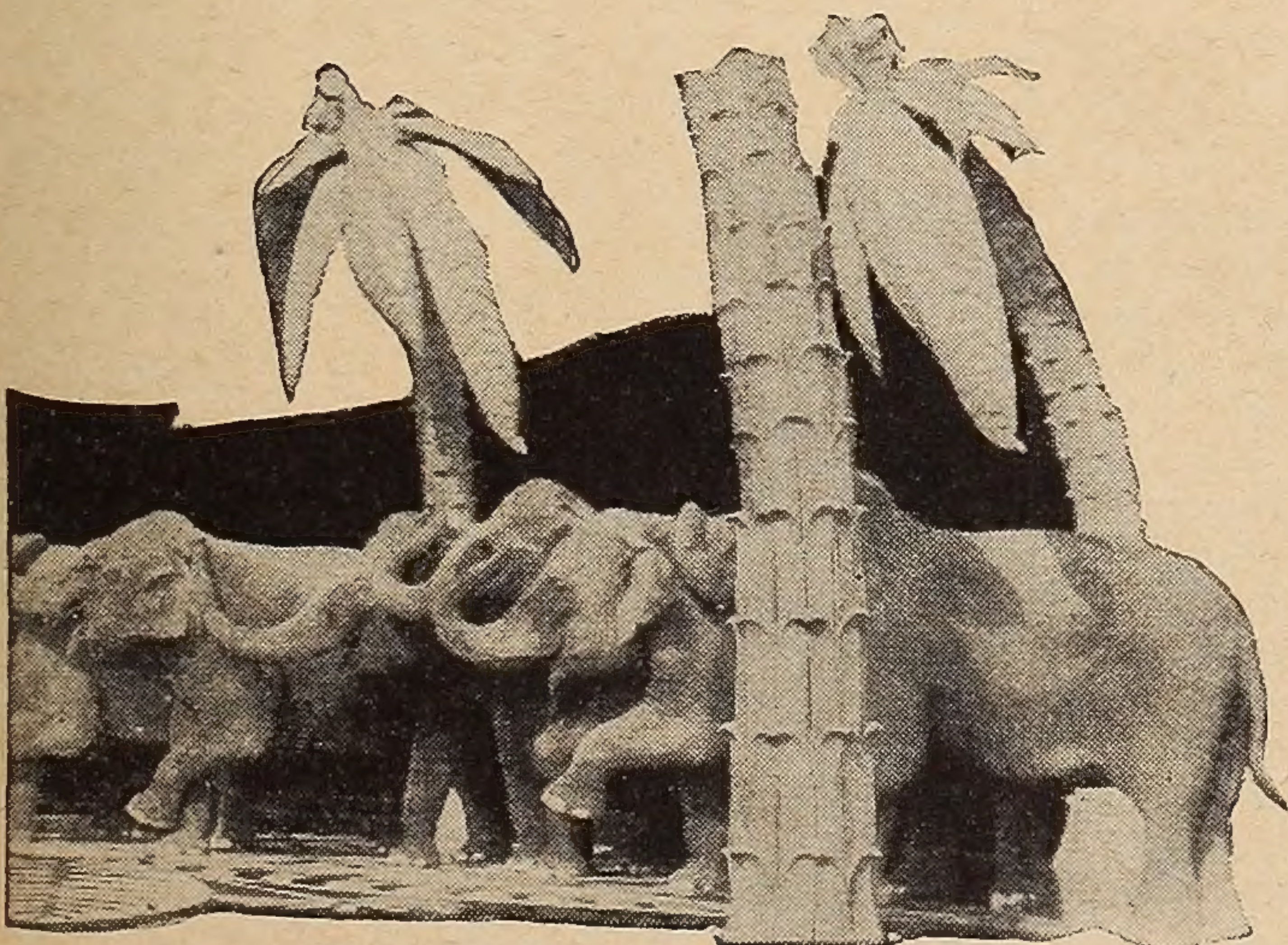
Hot feet and hot rhythm,  
—and how Bill Robinson  
goes to town! Watch him!



Does mama love papa? That's Charlie Ruggles' question here. What will Mary Boland answer?



Arms around Henry Wadsworth, Lyda Roberti still has a kiss for Jack Oakie



Broadcast chorus—ten tons of it!



*I Wish on the Moon* is Bing Crosby's hit song in the picture  
(Advertisement)



**"BILIOUSNESS AND HEADACHES MADE MY LIFE MISERABLE"**



**"Then I traded 3 minutes for Relief"**

I experimented with all kinds of laxatives. Then I discovered FEEN-A-MINT. I traded three minutes for relief. Whenever I feel constipated, I chew delicious FEEN-A-MINT for three minutes.\* Next day I feel like a different person. Of course if you aren't willing to spend three minutes—jarring "all-at-once" cathartics will have to do. But what a difference FEEN-A-MINT makes—no cramps, nothing to cause a habit. Try the three-minute way yourself... 15c and 25c a box.

**ATTENTION, MOTHERS**—FEEN-A-MINT is ideal for everybody, and how children love it!

\*Longer if you care to

**better because you chew it**



## Hollywood's News Reel



Gary Cooper, Bing Crosby and Richard Arlen find joint pleasure cruising aboard the Jobyna R. They're making plans for a trip to Bali sometime in the future

### Universal Seeking New Talent

UNIVERSAL PICTURES HAS launched a unique campaign to find new talent, by means of a huge Scout Truck carrying full equipment for movie making, which started September 1, on a tour of the United States to make screen tests of men and women who show picture possibilities.

Tour is being managed by the makers of Hold-Bobs, famed product of the Hump Hair Pin Manufacturing Company, and by SCREEN PLAY and MOTION PICTURE Magazines. Full details of the Search for Talent appears in those publications and in stores handling Hold Bobs, as well as on the

screen of local Universal Pictures theatres. Trip will require about four months to cover the country, making movie tests in various cities.

• •

### An Unusual Pastime

BINNIE BARNES Is collecting trinkets for a new necklace, said trinkets—of all things!—being rattlesnake rattles!

It all began when Binnie, accompanied by her secretary, were halted in their stroll of a mountain path back of Beverly by a hissing sound. Glancing down, they espied a rattler, poised and ready to strike. Leaping aside, the two girls ran—and rolled—down the hillside.

But the experience furnished Binnie with an idea. Now she rides a horse over the unfrequented paths, killing the poisonous reptiles with a long rawhide whip.

• •

### Old Circus Pals

WALLACE BEERY'S LIFE with the circus, which gave him his first taste for showmanship, caught up with him when working in O'Shaughnessy's *Boy for Metro*. An elephant he handled fifteen years ago was in the herd brought to the lot for the picture, which is a circus thriller. Anna May, the elephant, recognized Wally at once, and trumpeted a greeting.

Now, everytime he passes Anna  
[Continued on page 12]

### ON THE COVER

Merle Oberon's vivid beauty provided splendid material for Edwin Bower Hesser's natural color photograph on the cover this month. The lavender background sets off the gay coloring of her clothes and lends a carnival mood to the entire portrait. Miss Oberon is not the quiet sort of English woman. She loves the out-of-doors, as you will note in an amusing story on page 36 of this issue. While hilarious humor predominates in the article about the Hurlingham Hunt Club, the story lies decidedly within the facts and the photo of Miss Oberon and her companions was snapped during the hunt in nearby San Fernando valley.





Sweeping on to new fame together, three distinguished players join hands with a distinguished producer to start the new season with a production of unparalleled dramatic force.

The tenderly beautiful story of two who loved a woman... beyond the hope of ever loving another! To one, she was a dream he could never realize - - to the other, a memory he could never forget!

**SAMUEL GOLDWYN**  
*presents*  
**FREDRIC MARCH**  
**MERLE OBERON**  
**HERBERT MARSHALL**

*in*

# THE DARK ANGEL

with **JANET BEECHER** · **JOHN HALLIDAY** · **HENRIETTA CROSMAN** · **KATHERINE ALEXANDER**

From the play by **Guy Bolton**

Directed by **SIDNEY FRANKLIN**

Released thru **UNITED ARTISTS**



# SKIN BLEMISHES

Ashamed of Your Looks?  
Sallow Skin? Pimples?



## End Skin Troubles with Dry Yeast—It Supplies More of Element that Tones up Digestive Tract and Ends Cause of Many Complexion Faults—Easy to Eat

**T**O CORRECT ugly eruptions, blotches, sallowness—all the common skin troubles caused by a sluggish system—doctors have long advised yeast.

Now science finds that this corrective food is far more effective if eaten *dry*!

Tests reveal that from *dry* yeast the system receives almost *twice* as much of the precious element that stimulates intestinal action and helps to free the body of poisons. The digestive juices can more easily break down *dry* yeast cells and extract their rich stores of vitamin B—the tonic substance which makes yeast so valuable for correcting the cause of many skin ills.

No wonder Yeast Foam Tablets have brought relief to so many men and women. These pleasant tablets bring you yeast in the form science now knows is most effective. This improved yeast quickly tones up the intestinal nerves and muscles, strengthens digestion, promotes more regular elimination.

With the true cause of your trouble corrected, your skin should soon clear up!

**FREE!** This beautiful tilted mirror. Gives perfect close-up. Leaves both hands free to put on make-up. Amazingly convenient. Sent free for an empty Yeast Foam Tablet carton. Use the coupon.



NORTHWESTERN YEAST CO.,  
1750 N. Ashland Ave., Chicago, Ill.

I enclose empty Yeast Foam Tablet carton. Please send me the handy tilted make-up mirror.

Name \_\_\_\_\_

FG. 10-35

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

# PREVIEWING THE NEW PICTURES



Warner Baxter joins the bandits in their Hidden Valley lair. A remarkable campfire shot from *Robin Hood of El Dorado*, this photo shows, across the blazing fire, Baxter wearing full beard and conversing with J. Carroll Naish, the bandit leader

**ROBIN HOOD OF EL DORADO** (M-G-M) Filmed high up in the mountains in much the same epic spirit of *Viva Villa*, this is the story of Joaquin Murrieta, a "Robin Hood" bandit who dealt terror and justice in the gold rush of 1848 and the troublesome years that followed. Warner Baxter, beloved for his *Cisco Kid* rôle, plays the part of the gallant *bandito*, who weds Rosita, a native girl (Margo). After Rosita's cruel murder, Murrieta turns bandit for revenge. He joins forces with Three Finger Jack (J. Carroll Naish) and wars against the invading white miners. Things are complicated when his true love, Juanita (Played by Ann Loring), follows him in his outlaw career.

The entire supporting cast is made up of important film players. Among those you will see are Edgar Kennedy, Eric Linden, Bruce Cabot, Kay Hughes, Tom Moore and Carlos de Valdes.

The story itself varies but little from the historical facts. So intent was M-G-M to gain the proper atmosphere that it sent a company of more than 200 persons into the Sierra Nevada mountains, 120 miles from the nearest railroad and nearly 600 miles from Hollywood.

Here, at the headwaters of the Stanislaus river, a thriving community existed for three busy weeks. Ten native cowboys brought 125 head of horses 80 miles across the mountains in three days. Leading the cowhands—all young, handsome fellows—was Leo McMahan, who accomplished the difficult task despite a serious back injury incurred when he was thrown from a bucking broncho.

The location camp was established in the heart of the country made famous by Bret Harte and Mark Twain. Overhead, on a snow-capped mountain peak, loomed the famous shadow of the Black Horse, made immortal by Harte. To the west was the famous Angel's Camp, and the ghost town of Columbia.

The latter town, now entirely deserted, once almost became the capital of the state. That was the period of the story

[Continued on page 54]

**WAY DOWN EAST** (20th Century-Fox) We have seen a lot of thrilling scenes in our days behind the scenes in Hollywood. But we have never witnessed a more cleverly contrived "punch" sequence than the one which will climax the new version of *Way Down East*, that hardy classic of the American theatre.

To begin with, we were not prepared for a scene of mid-winter in Maine as we walked on the set this "unusually" hot California summer day. Only a few weeks ago, the New England village and farm of the '90's that had been reconstructed on several acres of the studio back-lot had been green as in Spring. Now it was all covered and banked in ice and snow. We thought of D. W. Griffith's first screen production of *Way Down East* with Lillian Gish, Richard Barthelmess and Lowell Sherman and how they were compelled to wait a full year for the change of seasons. But that was in 1919 and the technical marvels of our modern Hollywood were undreamed of.

Director Henry King and his stars, Rochelle Hudson and Henry Fonda, were working at the river and waterfall. It was the scene where Fonda (David Bartlett) races across the ice floes to rescue Rochelle (Anna Moore) just as she is being swept over the falls. The stunt was so dangerous that the studio hired doubles. But the doubles drew a day's pay without working, for both Rochelle and Fonda insisted upon doing their own work.

Imagine, if you can, an 1,800 horsepower generator launching a stream of water at the rate of 96,000 gallons a minute while tons of huge ice cakes crash and break in the madly churning flood. And just to complicate matters, eight enormous wind machines blow the gypsum snow into a violent gale of face-stinging particles. No blizzard of nature could be more furious, nor more perilous. Nothing synthetic about this thrill scene.

The rescue had to be timed to a split second and the plans of the set builders,

[Continued on page 54]

HOLLYWOOD



# "PAGE MISS GLORY"

...and you'll find magical  
Marion Davies in her first  
picture for Warner Bros.  
—her finest for anybody!



*Look who's Marion's new screen sweetheart... Yessir, it's Dick Powell! And when he sings to Marion he does things to her—and you!*

**S**HE'S back, boys and girls! Back with that glamorous gleam in her eye... that laughing lilt in her voice... that merry, magical something that makes her the favorite of millions.

Of course you read the headlines a few months ago about Marion Davies' new producing alliance with Warner Bros., famous makers of "G-Men," and other great hits. Well, 'Page Miss Glory' is the first result of that union—and it's everything you'd expect from such a thrilling combination of screen talent!

It's from the stage hit that made Broadway's White Way gay—a delirious story of Hollywood's 'Composite Beauty' who rose from a chambermaid to a national institution overnight...

It has a 12-star cast that makes you chuckle with anticipation just to read the names...

It has hit-maker Mervyn LeRoy's direction, and Warren & Dubin's famous song, 'Page Miss Glory'...

It has 'Picture-of-the-Month' written all over it!



*Don't think you're dreaming! All these celebrated stars really are in the cast of Marion's first Cosmopolitan production for Warners:—Pat O'Brien, Dick Powell, Frank McHugh, Mary Astor, Allen Jenkins, Lyle Talbot, Patsy Kelly, and a dozen others.*





# Hollywood's News Reel

(Continued from page eight)



—Charles Rhodes

**Lupe (the Loop) Velez and Johnny Weissmuller at the new Kings Club—They no fight**

May, Wally fishes for a cigarette and gives it to the beast. She loves to chew tobacco, a fact Wally remembered from the days when he was a bull man with the old Forepaugh-Sells circus and for three years handled the elephants for that show.

• •

## Cartwheeling To Fame

ELEANOR POWELL, RATED best of feminine tap dancers and spotlighted in Metro's *Broadway Melody* of 1936, owes her success to a cartwheel. She was turning them on a sandy beach when a producer saw her and put her in pictures.

• •

## Business Before Politics!

SALLY EILERS, WHO insists a Hollywood mother cannot be too careful in selecting attendants for her children, instructed the twenty or more applicants for the berth as governess to one-year-old Harry Joe Brown, Jr., to bring with them written recommendations when they called for an interview.

Came an aristocratic-looking, gray-haired woman in her late fifties to state her case. She handed Sally several letters, one of which was on White House stationery and signed by the first lady of the land, Eleanor Delano Roosevelt.

"Oh!" exclaimed Sally, "I see you have worked for the Roosevelts!"

"My yes," replied the other. "I took care of Sistie and Buzzie Dahl when the Roosevelts first went into the White House!"

"I take it then that you are a good Democrat?" said Sally.

"No, no! Never! I always have been and still am a loyal Republican. When I went with the Roosevelts, it was the first time in my life I'd never taken a position in a family of Democrats!" Then she went on:

"However, Miss Eilers you needn't let my Republican leanings interfere with hiring me for your son (age: one year). I never try to influence the political beliefs of children under my care!"

• •

## Mohr Excitement

THERE'S EXCITEMENT IN the Evelyn Venable-Hal (Cameraman) Mohr domicile, what with preparations to welcome the stork late in November.

• •

## Tragedy With The Bounty

IT WAS HIS daring attempt to rescue his camera containing a magazine of valuable "shot" film that cost the life of Glenn Strong, well known Hollywood cameraman, when a barge being used for scenes in *Mutiny on the Bounty* sank in stormy seas off Miguel Island in the Pacific. Fifty other per-

sons, actors and technicians, were rescued.

• •

## Wedding Bells

ON THE SAME day his close friend and advisor, Ernst Lubitsch was marrying Vivian Gaye in Phoenix, Lewis (Director) Milestone was leading the charming Kendall Lee Glaenzer of New York, to the altar down in Tucson, Arizona.

• •

## When Talkies Were Talkies

OTTO KRUGER, THE actor, claims the distinction of screening the first talking picture ever offered the public.

It was in Toledo, Ohio, back in Otto's youth, that he as manager of a flicker emporium, decided his patrons would appreciate spoken words instead of printed titles as an aid to the interpretation of the feature's plot. Gathering in twenty of his friends, he ran and re-ran the next attraction for them, while they rehearsed dialogue.

The innovation dumbfounded the paying customers, even though Otto admits that now and then the voices coming from behind the screen often continued on after the celluloid figures' lips ceased to move.

Kruger gave up after a week because the extra profits didn't compensate him for all the grief the idea caused him.

[Continued on page 50]



After a hot session on Elissa Landi's tennis courts: Johnny Farrow, Paul Cavanagh, Elissa Landi, Maureen O'Sullivan, and Count Landi, Elissa's father



# Reduce

## your WAIST AND HIPS

### THREE INCHES IN TEN DAYS

with the  
**PERFOLASTIC GIRDLE**  
or it won't cost  
you one cent!

Read how  
Miss Jean Healy  
reduced her hips  
**9 INCHES!**



"Why Jean! What a gorgeous figure, how did you get so thin?"



"I read an 'ad' of the Perfollastic Co. and sent for their FREE folder".



"They actually allowed me to wear the Perfollastic for 10 days on trial ...



"and in 10 days, by actual measurement, my hips were 3 INCHES SMALLER".



"I really felt better, my back no longer ached, and I had a new feeling of energy".



"The massage-like action did it ... the fat seemed to have melted away".



"In a very short time I had reduced my hips 9 inches and my weight 20 pounds".



"Jean, that's wonderful, I'll send for my girdle today!"

## You can TEST the Perfollastic Girdle and Brassiere for 10 days

### ... at our expense!

**D**OES excess fat rob you of the grace and charm that should be yours?

■ Has unwanted flesh accumulated at waist, thighs and diaphragm in spite of all your efforts to retain that girlish slimness? Then you will rejoice over the marvelous Perfollastic Girdle and Uplift Brassiere that reduce hips and waistline inches without effort ... simply by their beneficial massage-like action.

**Safe! No Diet, No Drugs, No Exercises!**

■ The wonderful part of the quick Perfollastic method is its *absolute safety* and *comfort*. You take no drugs ... no exercise

... you eat normal meals ... and yet we guarantee you will reduce at least 3 inches in 10 days or it will cost you nothing! We can dare to make this startling guarantee, because we have tested the Perfollastic Girdle for many years.

#### Reduce ONLY Where You Are Overweight!

■ The Perfollastic Girdle kneads away the fat at only those places where you want to reduce. Beware of reducing methods which take the weight off the entire body ... for a scrawny neck and face are as unattractive as a too-fat figure.

#### You Need Not Risk One Penny!

■ You can prove to yourself that these marvelous reducing garments will take off at least 3 inches of fat from your waist, hips and diaphragm or no cost!

#### PERFOLASTIC, INC.

41 EAST 42nd ST., Dept. 710. NEW YORK, N.Y.  
Without obligation on my part, please send me FREE booklet describing and illustrating the new Perfollastic Girdle and Brassiere, also sample of perforated rubber and particulars of your 10-DAY FREE TRIAL OFFER!

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

Use Coupon or Send Name and Address on Penny Post Card





*Why doesn't  
it **EVER**  
ring?*

**W**HAT wouldn't she give to hear it ring? To hear a girl friend's voice: "Come on down, Kit. The bunch is here!"

Or more important: "This is Bill. How about the club dance Saturday night?"

• • • • •

The truth is, Bill *would* ask her. And so would the girls. If it weren't for the fact that underarm perspiration odor makes her so unpleasant to be near.

What a pity it is! Doubly so, since perspiration odor is so easy to avoid. With Mum!

Just half a minute is all you need to use Mum. Then you're safe for the whole day!

Use Mum any time, *even after you're dressed*. For it's harmless to clothing.

It's soothing to the skin, too — so soothing you can use it right after shaving your underarms.

Mum doesn't prevent perspiration. But it does prevent every trace of perspiration odor. Use it daily and you'll never be guilty of personal unpleasantness. Bristol-Myers, Inc., 75 West St., New York.

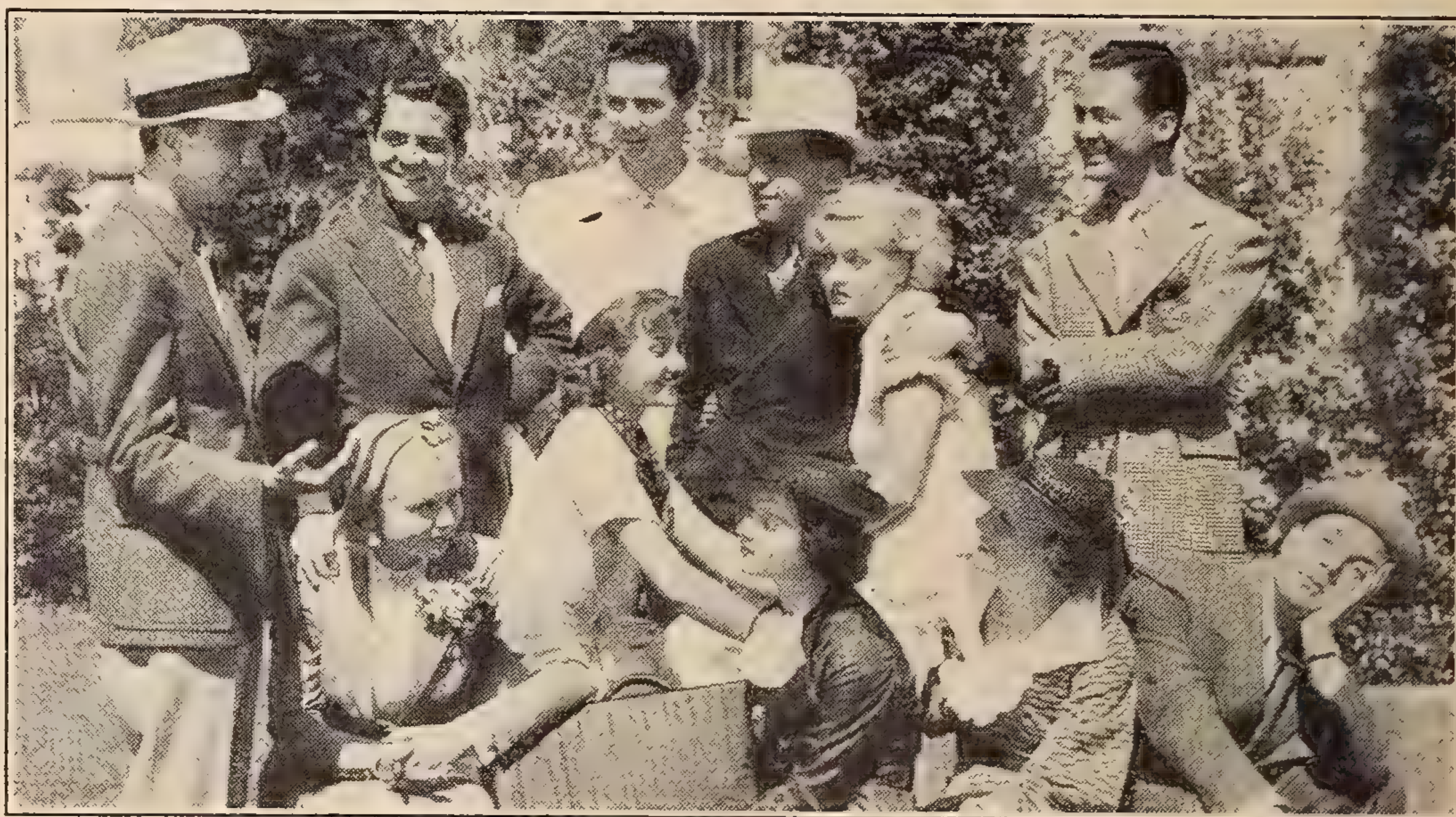
# MUM

## TAKES THE ODOR OUT OF PERSPIRATION

**ANOTHER WAY MUM HELPS** is on sanitary napkins. Use it for this and you'll never have to worry about this cause of unpleasantness.

# FAN MAIL

Edited by Harmony Haynes  
Film Player and Novelist



Ready to descend en masse on the San Diego Exposition, this group of younger stars is getting last minute instructions from Henry Willson, on the left. Seated: Toby Wing, Paula Stone, Gertrude Durkin, Patricia Ellis, Grace Durkin and Henry Wadsworth; standing: Willson, Bob Hoover, Hayden Lucid, Ben Alexander and Richard Brodus

**A**ND STILL THE letters pour in asking if stars really appreciate fan letters. Let us assure you that there is nothing more precious to a star than loyal, intelligent fans and how could a star know you are such a fan if you do not write letters?

You become acquainted with a star through the medium of the screen and the stories written about that star. The star becomes acquainted with the fans through letters and you might be surprised to learn how stars come to depend upon certain fans for intelligent, constructive criticism. In any number of instances, the star and the fan become personal friends as well as pen friends.

It would be impossible to tell you about all such loyal fans but we are going to devote this space to a few of them.

• • •

Emma Shotwell, living at Saranac Lake, New York, became very fond of Irene Dunne. She wrote her many letters when Miss Dunne was new to the screen and eager to know whether or not she was liked and how she could become more popular with her picture audience.

A bit later, an Irene Dunne fan club was formed and Emma became secretary. Through her letters, these two ladies became great friends so that when Miss Dunne visited New York she asked Emma to come to New York as her guest. Miss Dunne found Emma as lovely in person as she had been in her letters. A lively and lasting friendship was the result. Miss Dunne entertains Emma every time she goes east. Emma is an authoress and some of her stories about Miss Dunne have been printed in fan magazines.

• • •

Lucile Carlson, living at Detroit Lakes, Minnesota, years ago decided that she didn't like Alice White on the screen.

Truthfully, the rôles Alice was playing annoyed Lucile. She wrote Alice and told her about her faults. Alice, ever eager to please her public, took great pains to correct such faults as Lucile pointed out to her.

Then came the day when Lucile wrote to Alice and told her that she had improved so much that she was now her favorite star. Alice wrote right back, "I would rather have won you over than to have had you from the first!"

Lucile organized a club for Alice and it is one of the most popular clubs in existence. Several years ago when Alice was on a personal appearance tour, she invited Lucile to come to Minneapolis and spend several days with her. They are the most devoted of friends.

• • •

Jean Betty Huber wrote to us several years ago saying that she had watched with interest the progress made by June Clyde and asked if we thought June would like a fan club. June assured us that she would and that Jean Betty's letter proved that she was the one to handle such a club.

It is one of the smaller clubs but also one of the most popular. As soon as June made a trip east, she invited Jean Betty, by telephone, mind you, to come in from her home in Morris Plains, New Jersey and spend the day with her. The moment they met they were chums, went shopping together, visited the beauty parlour and did all the things you and your girl friend might do.

• • •

Four years ago Betty Stephanson of Minneapolis wrote a fan letter to Claudette Colbert and ever since has written every month or six weeks. During those four years Betty has married and become the mother of a lovely little son and Miss [Continued on page 16]

HOLLYWOOD



# ADOPTABLE



My Secret of Loveliness

## *Soft Golden Hair*

Brings Compliments from My Friends

Sunny golden hair is so softening, so flattering. Brings out all your *natural* hidden beauty. A touch of bloneness adds sparkling vitality and appealing freshness to *your* personality. Gain for yourself the fascinating charm of light golden hair your friends will admire. *Now!* Just rinse with Marchand's Golden Hair Wash.

**BLONDES:** Rinse dark, faded or streaked hair with Marchand's Golden Hair Wash. Successfully and secretly, Marchand's evenly restores and protects natural golden hues and radiant brightness of real blonde hair.

**BRUNETTES:** Let Marchand's Golden Hair Wash be the secret of new attractiveness for *you*. Used as a rinse, Marchand's imparts to your hair a delicate sheen—or glowing highlights. Or lightens to any shade of bloneness desired. (Quickly as overnight, if you prefer. Or gradually over a period of weeks or months.)

Start today using Marchand's Golden Hair Wash for more beautiful hair. Purchase Marchand's in the new gold-and-brown package at any drug store.

# MARCHAND'S GOLDEN HAIR WASH

## TRY A BOTTLE —FREE!

(See coupon below)

A trial bottle of Marchand's Castile Shampoo—FREE—to those who send for Marchand's Golden Hair Wash.

**BLONDES and BRUNETTES:** Marchand's Golden Hair Wash makes arms and legs as smoothly alluring as the rest of your body. No longer any need to risk "superfluous" hair removal. Use Marchand's to blend with *your* own skin coloring, and make unnoticeable "superfluous" hair on face, arms or legs. Use Marchand's Golden Hair Wash for *your* face, arms or legs!

## ASK YOUR DRUGGIST FOR MARCHAND'S TODAY, OR USE THIS COUPON

MARCHAND'S GOLDEN HAIR WASH  
251 West 19th Street, New York City

Please let me try for myself the **SUNNY, GOLDEN EFFECT** of Marchand's Golden Hair Wash. Enclosed 50 cents (use stamps, coin, or money order as convenient) for a full-sized bottle.

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"Here's a  
**TIP!**"



**Over**  
**4 MILLION WOMEN BOUGHT CLOPAY**  
**Perfected 15¢**  
**WINDOW SHADES**  
**LAST YEAR...and Here's Why...**

TOTAL Clopay sales compared with average purchase per person show the astounding fact that Clopay 15c window shades now hang in 1 out of every 4 American homes! American housewives have seen CLOPAYS, tried CLOPAYS, and then bought them again and again. But, no wonder! The beauty of their lovely patterns and rich texture is not to be equaled in even the costliest shades—beauty acclaimed by leading interior decorators the country over. Add to that the amazing durability of Clopays—their utter freedom from cracking, pinholing, raveling on the edges and other common faults of shades costing far more—then, their sensational popularity is easy to understand. And now the new fall patterns are out—lovelier than ever before. Don't fail to see them. Write for samples showing patterns in full color. Enclose 3c for postage. **Clopay Corp., 1486 York St., Cincinnati, O.**



**NO FILLER TO FALL OUT**

This shows how clay or sizing falls out of ordinary window shades from regular use causing cracks, pinholes and raveled edges. Impossible with CLOPAYS which have no filler to fall out—no threads to ravel.



Clopay Patterns are strikingly beautiful and their value a revelation\*

\*Says Mrs. Sarah Lockwood—one of America's Leading Interior Decorators, author of widely read book, "Decoration—Past, Present and Future."

**Watch**  
**STORE WINDOWS**

During October leading "5 & 10" stores and many others will feature in their windows those striking new CLOPAY patterns so heartily endorsed by Mrs. Lockwood. Watch for these displays—see how to beautify your home at negligible cost.



**CLOPAY**  
**15¢ WINDOW SHADES**

At All 5 & 10 and Most Neighborhood Stores

NOTE: Like all successful products, CLOPAYS are imitated. Beware! CLOPAYS have PATENTED advantages no other inexpensive shade can possess. Insist on genuine CLOPAYS.

**Fan Mail**

(Continued from page fourteen)

Colbert has become one of the most popular stars on the screen, still they are the same friends they were in the beginning, exchanging letters, gossip and gifts.

Catherine Fries is also another loyal fan of Claudette's. Miss Fries writes about every six weeks and Claudette has learned to depend upon these letters for just criticism.

• • •

Henry Von Kramer of Sweden has been writing to Elissa Landi for three years. Mr. Kramer is an artist and appreciates the artist in Miss Landi. He sends her, from time to time, suitable gifts of books. Several years ago, he sent her a persian cat which still reigns supreme in the Landi household.

R. E. Moury of Wilmington, Delaware is a man past middle age. He doesn't sound like the average fan, does he? Yet, for many years, Sylvia Sidney has depended upon his keen critical mind to improve her screen work. Just as sure as a new picture starring Sylvia comes to the screen, Mr. Moury writes Sylvia a letter explaining what he likes or does not like about her acting.

• • •

Gary Cooper finds such a friend in Evelyn Kelly who has been his reliable critic for eight years. Evelyn writes about twice a month and sends Gary clippings, also remembers to pass on the opinions of others in regard to his work.

Bette Davis has a young boy critic of twenty, to whom she refers to as "my Jim." He writes only upon the release of a new picture starring Bette and no matter what others may say in her praise, she is anxious to know what Jim will have to say.

Kay Francis has two fans of which she is very fond and also very grateful to them. One is a girl in England. Kay did not give us her last name, referring to her only as Adelle. She watches for any bit of news in papers and magazines and sends them to Kay. She has been doing this for five years.

• • •

Another fan of Kay's, also a girl, is taking a trip around the world and in every town she visits, she makes it a point to visit exhibitors and see what they think of Kay and how her pictures appeal to their audiences.

Lyle Talbot has a favorite fan. He didn't tell us her name but he did tell us that she was a little Hill-billie girl from Arkansas. She has not much of an education but she has plenty of intelligence and Lyle feels that her opinions are representative of thousands of girls like her.

Marlene Dietrich has a very interesting fan in Paris. He has been writing her for four years. He always writes in French. He also sends her thoughtful gifts of poetry and music. He never signs his name so Miss Dietrich cannot even send him a "thank-you" note.

Many of the fans prefer to remain unknown. A girl who signs herself "Lois" writes regularly to Randolph Scott. A student at Cornell College, sends Carole Lombard very helpful letters but never signs his name.

Not all of the fans are grownup. One of Jean Harlow's most loyal fans is a child, Mary Helen Hall. Mary was only nine when she wrote her first letter to Jean protesting against the type of rôles she played.

It was such an intelligent letter and the child had such good reasons for her protests that Jean promised to fight for better rôles.

Mary is eleven now. She still writes Jean after every picture and Jean shows her appreciation by remembering the girl's birthday and sending her a card or a gift at holidays.

We haven't space to tell you about all the loyal, helpful fans but we hope these few will be an incentive to you to also be a good fan.

Next month we'll tell you about the BAD fans—the kind NOT to be.

• • •

Dear Editor:

With most of us our belief in modern freedom is a mere gesture. We are old fashioned at heart. We want to believe in love, romance and marriage.

Therefore, admiring our favorite stars as we do, we secretly hope they will help us to believe in those things in real life as well as reel life. When we read of another unromantic divorce, we feel let down. I wonder how many of our favorites know that?

Norma Shearer is my only favorite who has not failed me in that respect. She has, after a beautiful romance, stayed married to one man. She dared to have her sturdy little son and then come back and give us fine pictures. And just recently a baby daughter is lucky enough to call her "mother." And we admiring fans are once more eagerly awaiting her return to us.

Elberta Lasater, 921 Baker St.,  
San Angelo, Texas.

In this day of modern freedom, as you call it, we are happy to hear from a girl who admits she is old fashioned. Letters like yours should make Miss Shearer very proud and happy.—EDITOR.

• • •

Dear Editor:

We have not had very many pictures starring Bing Crosby shown in Perth yet but I have eagerly read everything about him in HOLLYWOOD Magazine. There is one thing that I cannot quite make out. *Just what is a crooner?* I have been told that a crooner is a singer who whispers into the microphone, but I find it hard, in watching Mr. Crosby, to imagine he is whispering.

I have read that he has brothers singing for orchestras. If this is so, do you think they will ever make pictures? Imagine a picture starring "The Crosby Brothers!"

Douglas L. Butler, 26 Haynes St.  
North Perth, Western Australia.

Bing does have singing brothers and since you mention it we will try to "imagine" a picture starring

HOLLYWOOD



them. Or better yet, wait until the twins grow up! Douglas, don't people croon in Australia? Let us try to explain the word and that will explain the style of singing. Years ago, down south, Colored Mammies used to croon to their babies. That is they sang and hummed in a low, moaning, soothing voice. Mr. Crosby knew this and was bright enough to figure that the same type of singing would appeal in a love song as well as a lullaby.—EDITOR.

• • •

Dear Editor:

This letter, indirectly, is to express my gratitude to Clark Gable for all the kind things he said about Jean Harlow in the July issue of HOLLYWOOD.

Jean Harlow has suffered a good deal at the hands of unfair critics. In the beginning they tried to make us believe she could not act. They were not satisfied with criticizing her professionally, but also delved into her unfortunate private affairs.

In *Bombshell* she revealed her perfect gift for comedy and critics were obliged to eat their words.

Now, with the release of *Reckless*, they have begun attacking her singing and dancing. We know that such work was new to her and that she did not pretend to be a professional and we were more than pleased to hear Mr. Gable say that she was, at least, a trouser! Many thanks, Mr. Gable!

Marion Simmermon, 10411—93rd St.,  
Edmonton, Alta., Canada.

And we thank Mr. Gable too, for permitting us to give our readers a peek at the working-girl Jean. Watch HOLLYWOOD for a true picture of Jean Harlow as a daughter, written by her mother.—EDITOR.

• • •

Dear Little Virginia Weidler.

Perhaps you're not old and not wise enough to answer this letter, but I know you'll understand what I'm saying. I saw you in *Laddie* last night. I sat through it twice to recapture something of my own childhood.

Since Shirley Temple became famous, thousands of little girls through the world have become golden-hair, blue-eyed, dimple conscious, and so many of them have become crude imitations, smirking and pouting, that I want to shake them. Perhaps someday, Virginia, you'll be beautiful, but right now you are the image of hundreds and hundreds of "plain Janes," the little girls who take the back seats for their prettier sisters and look on.

A few more pictures with you and the little girls with straight, dark hair, round serious faces and sturdy little bodies may be content to be themselves and not try to be something they're not, or cry themselves to sleep as a result.

Peggy Bradford,  
6236 Harper Ave., Chicago.

We hope that all the plain little girls in the world will read this letter and realize that Grandma was right when she said, "Pretty is as pretty does!"—EDITOR.

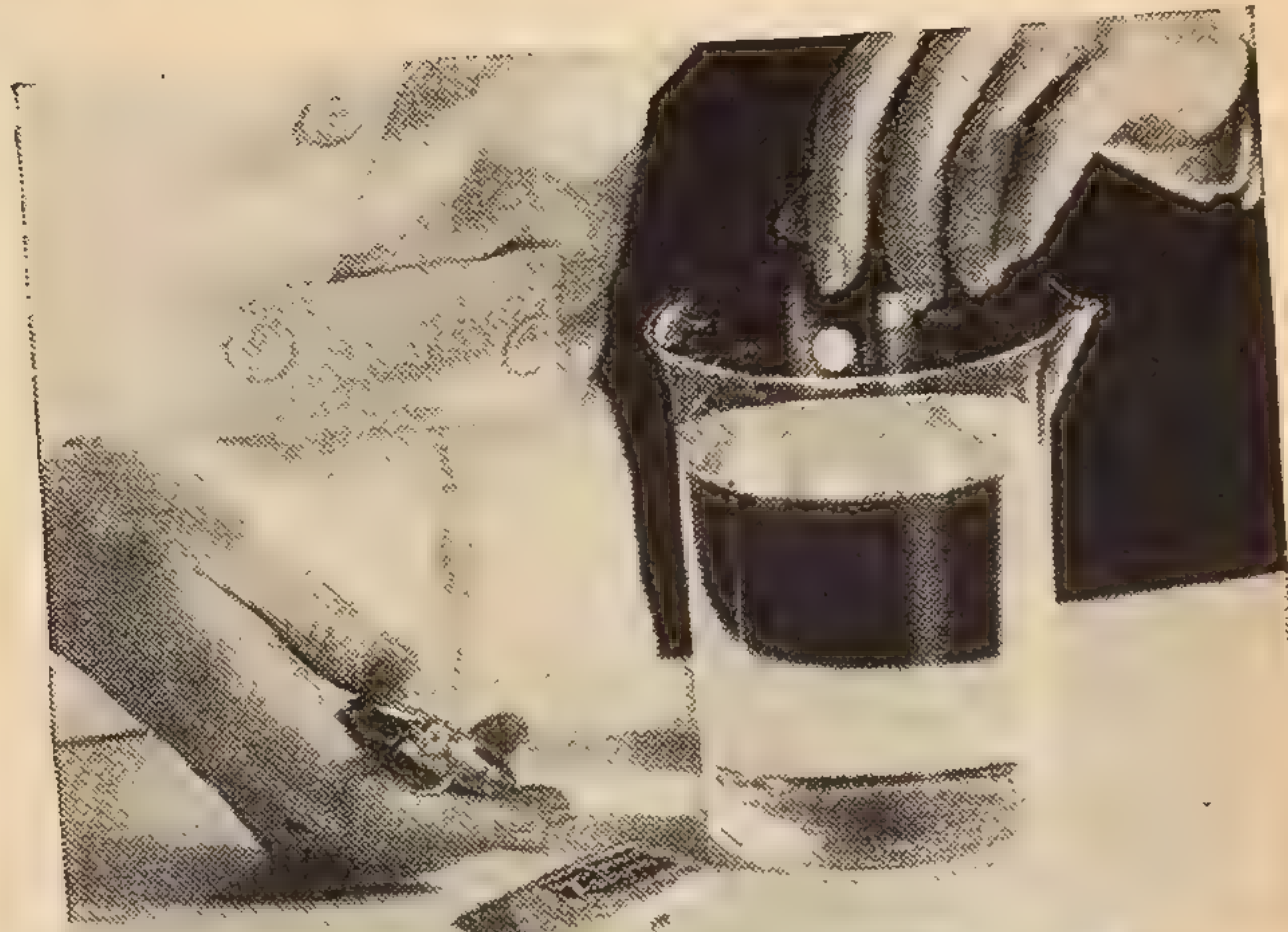
OCTOBER, 1935

## WE SHOW ACTUAL PHOTOGRAPHS

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DROP A BAYER  
ASPIRIN TABLET INTO  
A GLASS OF WATER.

BY THE TIME IT HITS  
THE BOTTOM OF THE  
GLASS IT IS DISINTE-  
GRATING.



*Quick Relief for Headaches, pains of rheumatism, neuritis*

THE old adage says, "what you see you believe." So the scientist, pictured above, shows you two *actual photographs* to prove the quick action of Genuine BAYER ASPIRIN.

Look at them, and you will see *one reason* why Scientists rate BAYER ASPIRIN among the fastest agents, *now known or ever known*, for the relief of headaches and pains of neuritis, neuralgia and rheumatism.

You'll see that a Bayer Aspirin tablet, dropped into a glass of water, starts to disintegrate, or dissolve, before it hits the bottom of the glass. Hence, is ready to go to work almost instantly you take one. For what happens in that glass happens in your stomach when you take a BAYER

ASPIRIN tablet. Relief comes in few minutes.

Countless thousands know that about BAYER ASPIRIN. Know by experience that it brings the quick relief you want when in distress.

Keep this in mind the next time your work or play is handicapped by a bad headache, neuritis or rheumatic pain. And ask for Bayer Aspirin by its full name "BAYER ASPIRIN" when you buy. Learn for yourself how fast you can get relief.



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## Genuine Bayer Aspirin



# Beauty Robbing

## \*DIRT VEIL\*

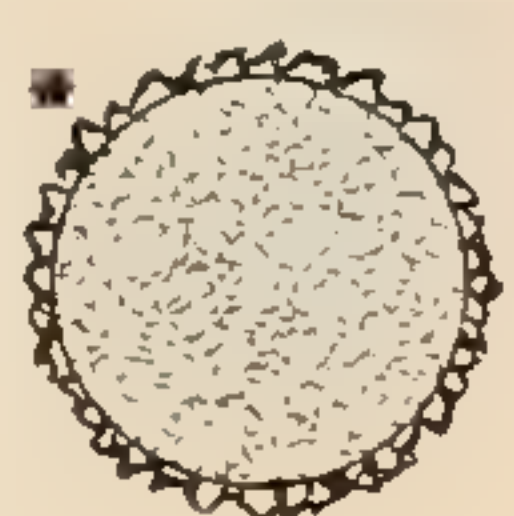
Removed from Hair  
in 10 Minutes



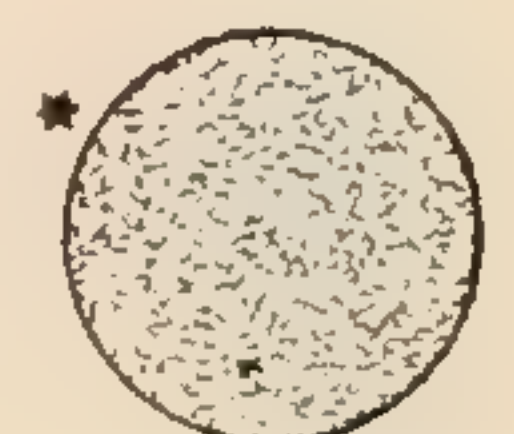
Amazing, new-type shampoo gives dull, faded hair gleaming life and lustre—with a single washing

ACCEPT GENEROUS TRIAL OFFER  
NOTE COUPON BELOW

Is your hair dull and lifeless—even after you have just shampooed it? Then the chances are 9 out of 10 that the hair shafts are covered with a beauty-robbing \*Dirt Veil\*... A single shampoo of Mar-O-Oil will completely remove this \*Dirt Veil\*. When this happens, your hair will gleam with life and lustre. It will sparkle with beautiful highlights. And how soft and silky it will feel... Mar-O-Oil makes this startling change because it has the power to loosen and remove this \*Dirt Veil\*, when other methods fail completely. Then, being a scalp treatment and tonic, as well as a super shampoo, it nourishes the hair and imparts a lovely sheen... Get a bottle of Mar-O-Oil from your drug or department store. Use it only ONCE. If you do not agree that it is the finest shampoo you have ever used, your money will be refunded in full. Or, mail the coupon below with 10c, either in stamps or coin, for a regular sized 25c bottle.



Magnified hair shaft showing Dirt Veil left on it after improper shampoo.



Magnified hair shaft shampooed with Mar-O-Oil. Note how clean. Not a trace of Dirt Veil left.

## \*MAR-O-OIL

Soapless  
OLIVE OIL SHAMPOO

GENEROUS TRIAL OFFER  
J. W. MARROW MFG. COMPANY  
Dept. 105, 3037 N. Clark St.  
Chicago, Ill.

Please send me your regular sized 25c bottle of Mar-O-Oil for which I enclose 10c in stamps or coin.

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ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_



# TOPPER'S Film Reviews

If "Topper" waves his hat, it's grand. Otherwise—!



Alan Hale scores a hit as the court jester along with Henry Wilcoxon in *The Crusades*. The latter's role as Richard, the Lion-hearted, is one of this year's best performances

**THE CRUSADES**—(Paramount)—Finest of all of Cecil B. DeMille's spectacles! This is a sentence summary of *The Crusades*, a film in which the pageantry and action move along to a sincere emotional climax. The picture equals any of DeMille's earlier spectacles for sheer magnificence; it exceeds them in the drama of human emotions. Henry Wilcoxon is superb as Richard, The Lion-hearted, devotedly in love with Loretta Young, the princess of Navarre, whom he marries sight unseen, by token. Ian Keith provides the third great rôle as Saladin, infidel defender of Jerusalem. The love story gives *The Crusades* warmth, and intrigue gives it color. Many members of the cast deserve high praise, including Katherine DeMille, who is splendid as the jilted Princess Alice of France. Alan Hale portrays the rôle of the court jester so well that he is something of a standout. Occasionally, scenes are marred by too much dialogue, particularly when the Holy Cross is found by the crusaders. Some license is taken with historical facts, but if you like spectacles, you will be in a forgiving mood and find nothing but praise for the whole production. You will probably leave the theater wondering how so much vivid, hand-to-hand fighting could be photographed without fatalities. DeMille, and only DeMille, is the answer.

**STEAMBOAT ROUND THE BEND**—(Fox)—is a picture that will please all Will Rogers' fans. Full of the color of the old South, the story moves along a little too slow for some audiences. Those who swear by Rogers will consider this one of his best productions. Supported by Anne Shirley and John McGuire who handle the love interest, Rogers, Irvin Cobb and Eugene Pallette turn in great characterizations. The climax comes in a steamboat race down the Mississippi to Baton Rouge, where Rogers is hurrying to save McGuire from the hangman's noose. Never has more pictorial beauty been filmed than in the race down the river. You will love Rogers and Cobb as rival steamboat captains.

**SHANGHAI**—(Wanger-Paramount)—as a story lacks purpose and clarity, but the excellent acting of Charles Boyer and Loretta Young maintains interest throughout the film.

Boyer, son of a Russian officer and a Manchu princess, falls in love with Miss Young. He is warned by Warner Oland, philosophical Chinese, that a white marriage will bring unhappiness. *Shanghai* could be a very somber film. Instead, it deals pleasantly with an unhappy situation.

**DIAMOND JIM**—(Universal)—This is the screen version of the genuine Diamond Jim Brady's life. Edward Arnold takes such a joy in living the role that you'll remember Brady in terms of this great actor. He outsparkles the diamonds as a personality. Like the real Brady, he is a steel-cold business man; a kind and benevolent friend; an astonishing promoter; and a boyish, awkward lover. Universal admits it has taken liberties with the genuine story of Brady, yet it has not digressed enough to spoil the truthful force of this amazing promoter who dominated the east at the turn of the century. Jean Arthur as his sweetheart rates second honors. Put this film on your "must" list and you will find a new screen favorite.

**CHINA SEAS**—(M-G-M)—Brings together an excellent cast including Wallace Beery, Clark Gable, Jean Harlow, Lewis Stone, Rosalind Russell and a host of others in a virile story of the sea. Gable, as the captain of the ship, naturally commands the dominant rôle. Beery is excellent as the secret agent of the pirates. Jean Harlow and Miss Russell about tie for feminine honors with major sympathy going to Lewis Stone.



## Capsule Guide

**Broadway Gondolier** — (Warners) — Dick Powell, Adolphe Menjou, Joan Blondell and Louise Fazenda in a rollicking musical. *Tasty stuff.*

**Mad Love** — (M-G-M) — Peter Lorre as the sadistic surgeon in a fantastic thriller. Guillotines and midnight operations. *Bad medicine.*

**Love Me Forever** — (Columbia) — Is Grace Moore's second screen triumph. Her voice is as praiseworthy as before. Leo Carrillo dominates most of the picture.

**Man on the Flying Trapeze** — (Paramount) — Only the title and W. C. Fields to save this picture from boredom. Fields is very funny. *You may gag on it.*

**Anna Karenina** — (M-G-M) — Here is Garbo's newest and perhaps finest picture. Superb photography aids Garbo in reaching new heights. Fredric March co-stars.

**Ladies Crave Excitement** — (Mascot) — Norman Foster pulls scoops out of the hat for his newsreel company. Entertaining and exciting. *Leaves no bad taste.*

**Escape Me Never** — (British and Dominion) — Elisabeth Bergner in a powerful and poignant drama about unhappy love. *A grown up picture.*

**Farmer Takes a Wife** — (Fox) — Janet Gaynor smashes through in a story about the Erie Canal in its hey-day. You'll praise Henry Fonda.

**Becky Sharp** — (RKO-Pioneer) — Brings the true wonders of Technicolor to the screen in a film where the technical element dominates both the story and characterizations. Everyone should see this film on the grounds that it is a milestone in movie history.

**Escapade** — (M-G-M) — William Powell and Luise Rainer, Metro's fascinating European find, in a gay story of pre-war Vienna. *They're both excellent.*

**She** — (RKO) — Helen Gahagan and Randolph Scott in a runner-up to *King-Kong* that features above all else some amazing trick photography. *Very different.*

**No More Ladies** — (M-G-M) — Robert Montgomery and Franchot Tone hold down two corners of a love triangle with Joan Crawford. *Spicy and jolly.*

**The Scoundrel** — (Hecht-MacArthur) — Noel Coward and Julie Haydon in a psychological picture that packs a terrific emotional wallop.

**Break of Hearts** — (RKO) — Katharine Hepburn, Charles Boyer and John Beal in a hectic marriage blowup. They're all excellent. Film just misses being tops.

**Here Comes the Band** — (M-G-M) — Is Ted Lewis' contribution to screen musical shows. It's the same old rollicking Lewis with an "Is everybody happy?"

**Murder Man** — (M-G-M) — Stars Spencer Tracy and Virginia Bruce in a fast moving, unusually plotted yarn of a police reporter who reports a murder mystery.

**Page Miss Glory** — (Warners-Cosmopolitan) brings Marion Davies back to her top position as Hollywood's finest comedienne. She is supported by a fine cast.

**G-Men** — (Warners) — James Cagney leads the federal agents in a smashing drive on gangsters. Swell entertainment and jammed with fast action.

**College Scandal** — (Paramount) — Arline Judge, Wendy Barrie and a batch of

[Continued on page 53]

OCTOBER, 1935

*"Now I can smoke all I wish  
and not worry about*

**SMOKE-STAINED TEETH"**



**THIS SPECIAL TOOTH PASTE**

**REMOVES SMOKE STAINS  
A SAFE WAY**

*Special stain-removing ingredient in Pepsodent is not contained in any other leading dentifrice. Make the simple test that surprises smokers. Thousands find dull, ugly teeth become naturally white and sparkling.*

If you smoke, you've probably noticed stains on your teeth, or an ugly yellow smudge. Now there is a way to keep the faintest smoke trace from showing on your teeth. This way is Pepsodent, the special film-removing tooth paste.

No matter what dentifrice you now use, switch to Pepsodent today and make the smokers' test. See how Pepsodent immediately "takes hold" to make teeth cleaner, whiter, more attractive. Let your mirror prove that they glisten with natural whiteness many smokers think impossible to attain.

*It works in a more effective way*

In Pepsodent is a special ingredient designed especially to remove the film on teeth. It is this film, not the teeth themselves, that smoke discolors. Therefore, this film must be removed if you want to escape that unnatural yellow color. It is film your dentist tells you to remove in fighting tooth decay and other dental troubles.

This remarkable film-removing ingredient in Pepsodent is contained in no other leading dentifrice. Not only does it bring out the

natural whiteness of your teeth, but it also polishes enamel to the highest brilliance.

In addition, this "Special Film-Removing tooth paste" has another major distinction: It is the softest . . . and therefore the *safest* . . . of 15 leading tooth pastes and 6 tooth powders as shown by scientific tests.

Try Pepsodent today. Not until you do can you know how beautifully white your teeth are.

**Of 17,390 Dentists**

**3 OUT OF 4**

**USED PEPSODENT**

*On Their Own Teeth*

According to nation-wide investigation affirmed by unbiased Certified Public Accountants.

*What better recommendation for you to try this special film-removing tooth paste on your teeth?*

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919 No. Michigan Avenue, Chicago, Illinois  
Please send me FREE 10-day tube of Pepsodent, the Special Film-Removing Tooth Paste.

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Address .....

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This coupon is not good after March 31st, 1936  
Only one tube to a family

**NEW! PEPSODENT TOOTH POWDER**

—utterly different from all others—Contains NO SOAP—NO CHALK—Try it!



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## USE THIS NEW TOE-FITTING WATERPROOF CORN PLASTER

...for quick, efficient results. Just slip this small protective shield over the corn. Fits flat. Doesn't bulge or crowd toes, as the old-style plasters do. And it stays put with the slip-proof tabs. These perfected plasters can't stick to stocking—or get soggy when you bathe. (That's the patented *Drybak* feature.)

Each package contains special individual medicated centers. Nothing better for removing hard corns. Guaranteed by the Red Cross Laboratories.



Send 10c for trial package—Write Dept. 604  
For professional foot treatment see a *Chiroprapist*.

**Johnson & Johnson**  
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**RED CROSS  
DRYBAK  
CORN PLASTER**  
(Also Drybak Bunion and Callous Plasters)

# Harry Carr's Shooting Script



Fred Astaire and Ginger Rogers, pictured above in a scene from *Top Hat*, their newest production, have given an air of freshness to the screen, Mr. Carr believes

**D**OUGLAS FAIRBANKS stopped off in Honolulu for a day on his way back to Hollywood for the United Artists conference. I saw him twice.

To his evident relief I did not mention Lady Ashley who accompanied him. We talked pictures.

Doug has had an offer to produce pictures in Japan and will probably accept some day. He would be a god-send to them.

The Japanese studios in Tokyo turn out more film footage than the studios of Hollywood. But they are very bad.

## Who Sold the Junk?

Of all the weird collections of junk I ever saw gathered in one place the Tokyo studios had the weirdest.

For dome lights they were using old-fashioned "broads" hoisted into the air with ropes. And the pictures were about on a par with the equipment.

Douglas tells me that they have replaced all this junk-heap stuff with modern equipment.

It is of vital importance to the Japanese to break into pictures for many reasons; not the least of which is propagandish. They feel that they can get over their side of the story in pictures when it would not be listened to in cold print.

## Doug and Color

Douglas said that, before leaving Hollywood he realized that color was coming and had some important experiments made.

In one of these he shot a scene with a man on one side leaping and jumping around in a furious way, waving his arms and kicking his legs. On the other side he had a simple patch of color—a splash of scarlet. To this

day nobody knows what the arm-waving man was doing. They all watched the spot of color.

## Becky Sharp

With its usual addiction to panics, Hollywood has the jitters over *Becky Sharp* and every studio is ready to leap headlong into color photography.

Walt Disney has made a success of color in his Silly Symphonies. *La Cucaracha* was a dream; and *Becky Sharp* was top side.

Before I am prepared to believe that color is about to erase black and white pictures, however, I want to see a plain pork and bean story about a young lady working in a five and ten store.

These successful pictures were built for color, especially *Becky Sharp* with its magnificent British uniforms.

To my mind the most remarkable thing about them was the natural color of the human skin. Heretofore the complexion-you-like-to-touch has appeared on the screen looking like tooth paste.

## What's Coming

One of the reasons why Hollywood is turning with such eagerness to color is that it may promise a relief for a situation. The truth is that pictures are working on some worked-out ledges.

Garbo's gears are worn down to the teeth; there is very little probability that Dietrich will ever come to the top again. Anna Sten didn't make the grade.

The stories are also worn thin. Everyone is getting tired of swooping airplanes and the folks gasping for air

HOLLYWOOD





Merle Oberon may be a Briton, but it took American producers to make her a star! She spends all of her spare time at her Santa Monica beach home

in sunken submarines. The gangsters got a new lease on life, on the reverse side in *G-Men*; but this is not a pay-streak. Sad to say, the forces of law and order have not the vivid appeal of the tough heroes.

It is about time a rescue expedition arrived from somewhere.

## Ginger

The most interesting and rapid climb in Hollywood is that of Fred Astaire and Ginger Rogers.

There is something very clean and nice about Astaire; he has the most priceless asset that any actor can have—he makes the audience hope he will succeed.

Ginger Rogers has an unforgettable personality and an unforgettable name. I think they have just begun.

## The Old South

I am glad to see that Gail Patrick is getting along. She is a likeable and interesting girl.

There is not much probability that she will set the screen on fire but she will get along.

She is the girl who came to Hollywood with the determination to make enough money to go back and go into politics in Alabama. I am afraid that Alabama will have to look around for another governor, however. They always think they are going to grab a handful of money and go home but they never do.

[Continued on page 55]

OCTOBER, 1935

# The Serene Confidence of the 8th WOMAN



## ALWAYS HERSELF

*Do you know a woman who is never at a disadvantage, never breaks engagements, never declines dances (unless she wants to!) and whose spirits never seem to droop? She is apt to be that eighth woman who uses Midol.*

**N**ATURE being what it is, all women are not born "free and equal." A woman's days are not all alike. There are difficult days when some women suffer too severely to conceal it.

There didn't used to be anything to do about it. It is estimated that eight million had to suffer month after month. Today, a million less. Because that many women have accepted the relief of Midol.

Are you a martyr to regular pain? Must you favor yourself, and save yourself, certain days of every month? Midol might change all this. Might have you riding horseback. And even if it didn't make you completely comfortable you would receive a measure of relief well worth while!

Doesn't the number of women, and the kind of women who have adopted Midol mean a lot? As a rule, it's a *knowing*

woman who has that little aluminum case tucked in her purse. One who knows what to wear, where to go, how to take care of herself, and how to get the most out of life in general.

Of course, a smart woman doesn't try every pill or tablet somebody says is good for periodic pain. But Midol is a special medicine. Recommended by specialists for this particular purpose. And it can form no habit because it is *not* a narcotic. Taken in time, it often avoids the pain altogether. But Midol is effective even when the pain has caught you unaware and has reached its height. It's effective for hours, so two tablets should see you through your worst day.

You'll find Midol in any drug store—usually right out on the toilet goods counter. Or, a card addressed to Midol, 170 Varick St., New York, will bring a trial box postpaid, plainly wrapped.



# The Grandest Romance Ever Born from the Fire- Dipped Pen of Dumas!

*Reckless sons of the flashing blade  
ride and fight for love again!*

WALTER ABEL, dashing young Broadway stage star as D'Artagnan, gay and audacious, as Dumas must have dreamed him! Beloved PAUL LUKAS as Athos, MARGOT GRAHAME, who soared to dramatic heights in the year's most praised picture "The Informer", plays the alluring Milady de Winter together with a superb cast including Heather Angel, Ian Keith, Moroni Olsen, Onslow Stevens, Rosamond Pinchot, John Qualen, Ralph Forbes and Nigel de Brulier as Richelieu.

Cast to perfection!  
Produced with a lav-  
ish hand by Cliff Reid.  
Fencing arrangements  
by Fred Cavens.

This month a real thrill comes to the screens of the world  
as RKO-RADIO gives you one of its finest pictures.

## THE THREE MUSKETEERS

Superbly directed by Rowland V. Lee.

### RKO-RADIO PICTURES YOU WILL WANT TO SEE!

Fred Astaire and Ginger Rogers in "TOP HAT." Music and Lyrics by Irving Berlin . . . Katharine Hepburn as Booth Tarkington's most loved heroine "Alice Adams". . . The superb screen play from Mazo de la Roche's prize novel "Jalna". . . Lionel Barrymore in David Belasco's greatest stage success "The Return of Peter Grimm" and Merian C. Cooper's spectacle drama "The Last Days of Pompeii"





# EYE-WITNESS PHOTOS



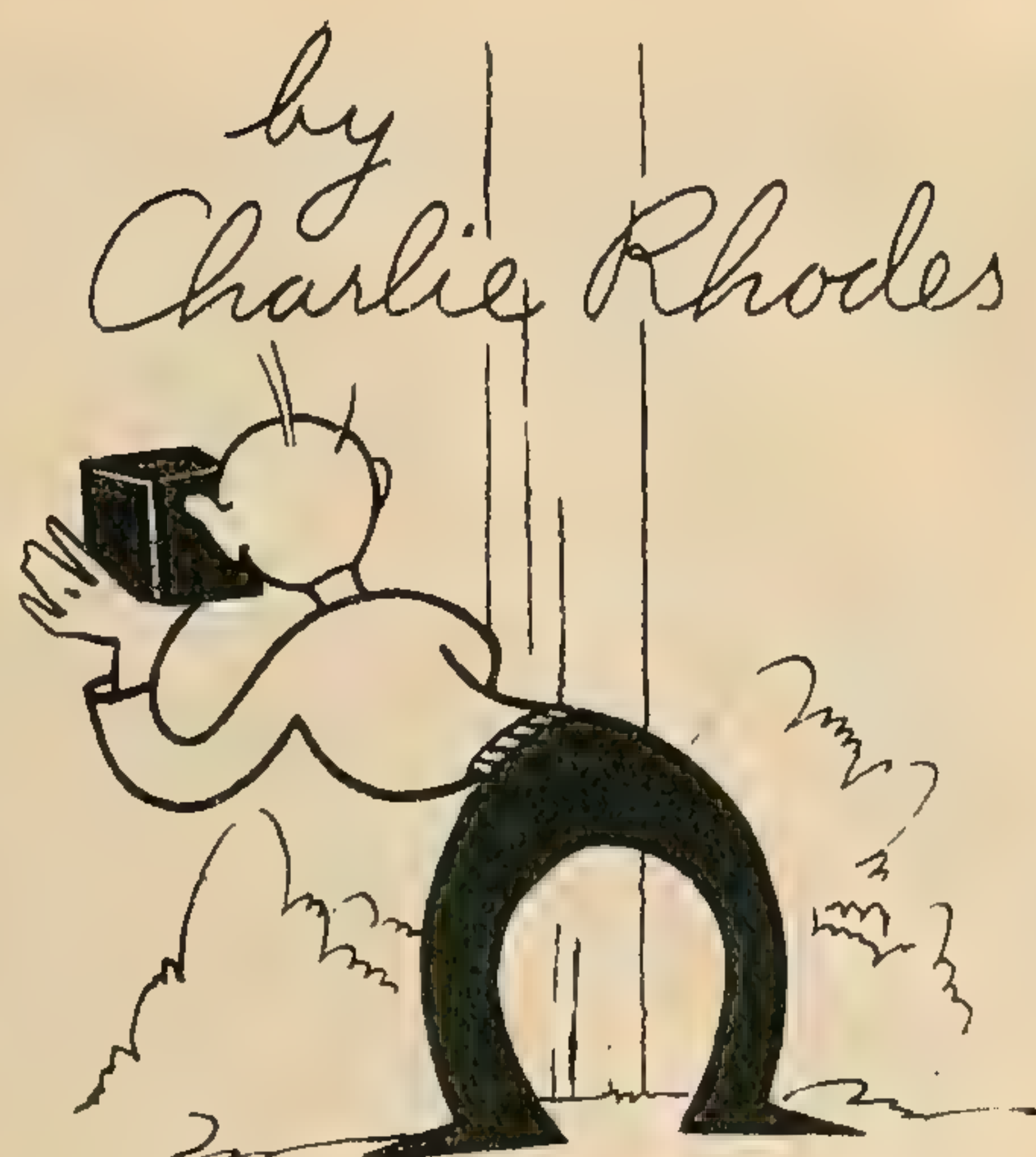
"I'll pose this one," Will Rogers told me when I wanted a picture of the Stone family reunion here in Hollywood. So here they are, reading from the left: Paula Stone, Mr. and Mrs. Fred Stone and Carol Stone. Yea, Will is grinning over their shoulders



When Connie Bennett decided to build a new tennis court, she put it below the ground level just to be different. I caught this view of her supervising the job beside her beautiful new mansion located in Beverly Hills



Charlie Chaplin seemed pretty interested in something besides the camera when I snapped this very informal shot of him with Paulette Goddard at the Trocadero. That's Sam Goldwyn going to sleep



I got Louis B. Mayer of M-G-M and Alice Terry to pose with Ramon Novarro at the preview of his new Spanish language picture, *Against the Current*. Ramon turned producer recently and this was his first brain child



Eddie swears he wasn't flirting with pretty Alice Faye when I snapped this picture, but the way Mrs. Cantor is tweaking his ear makes a fellow wonder!



# TRAPPED IN THE HELL OF MODERN LIFE

*they fight.. AS YOU DO.. for the right to love!*

**ENTHRALLED**—you'll watch this  
BLAZING SPECTACLE OF TODAY TORTURE  
THE BEAUTIFUL AND THE DAMNED!

See this man and woman living *your*  
dreams, *your* despairs. Fascinated . . .  
behold the raging spectacle of hell *here*  
*and hereafter* . . . of Inferno created by  
Man and Inferno conceived by Dante!  
This drama blazes with such titanic  
power that IT WILL BURN ITSELF INTO  
YOUR MEMORY FOREVER!

FOX FILM PRESENTS

# DANTE'S INFERNO

SPENCER TRACY • CLAIRE TREVOR • HENRY B. WALTHALL • ALAN DINEHART

Produced by Sol M. Wurtzel Directed by Harry Lachman

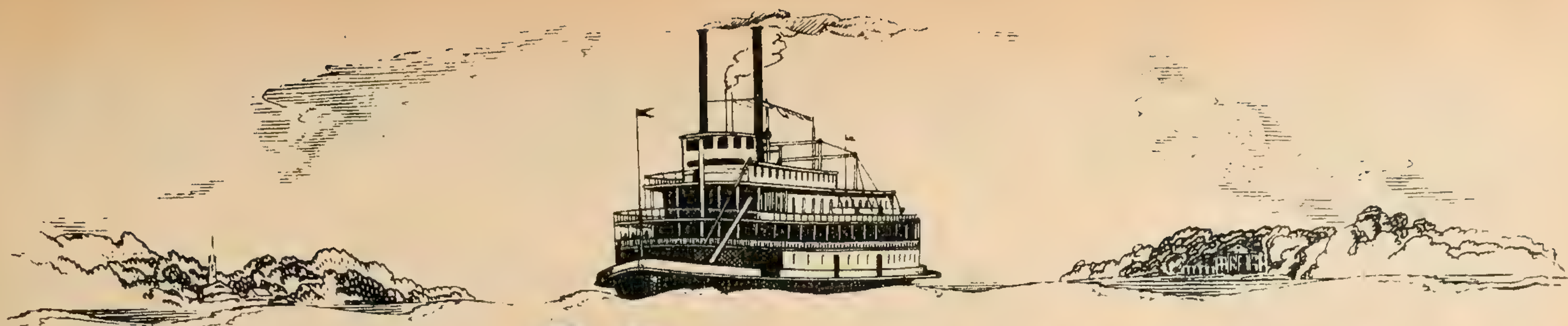
THRILL  
AS YOU **SEE**

Ten million sinners writhing in eternal torment  
—cringing under the Rain of Fire—consumed in  
the Lake of Flames—struggling in the Sea of Boil-  
ing Pitch—toppling into the Crater of Doom—  
wracked by agony in the Torture Chambers—  
hardening into lifelessness in the Forest of Horror!  
Plus the most spectacular climax ever conceived!

A STARTLING DRAMA OF TODAY... AND FOREVER! TIMELY AS  
TODAY'S NEWS... ETERNAL WITH ITS CHALLENGING TRUTHS!

**FOX**





# *Will* ROGERS

*in his greatest picture*

## 'STEAMBOAT ROUND THE BEND'

ANNE SHIRLEY • IRVIN S. COBB • EUGENE PALLETTE • STEPIN FETCHIT

Directed by John Ford • From a novel by Ben Lucien Burman



**IT'S BIGGER than a laugh picture!**

Will blazes a new path in his screen career as he scores his greatest triumph! Hollywood calls it the most important event of the season!

'Steamboat Round the Bend' throbs with the romance, the humor, the adventure, the human emotions of the old, colorful days on the roaring Mississippi! And what a climax! Spellbound, you will watch Will Rogers and Irvin Cobb, rival captains, race their boats down the river with a girl's happiness and a man's life at stake!





# Garbo's CAMERAMAN

Garbo, the exotic or the moody? Neither one! It's Bill Daniels speaking, and he ought to know! Read about the famous star as a fellow worker sees her

by WILLIAM STULL

**W**HAT SORT of a person is Greta Garbo to her co-workers in the studio?

Bill Daniels, her cameraman, knows the answer better than any man in Hollywood, for he has photographed every one of her American-made pictures.

So when I wanted to learn about Garbo as she really is—not as some scribbler thinks she might be—I asked Bill Daniels.

"Greta Garbo," he told me, "is the finest person in the world to work with. Quite apart from her greatness as an actress, she is a supremely great personality. It is really tragic that so many misconceptions of her have found their way into print. Many of the articles I have read distort her personality as badly as an amusement park distorting mirror misshapes the figure. She has been pictured as gloomy, aloof, frightened, imperious,

and a hundred other things as unlike her real self as are midnight and noon.

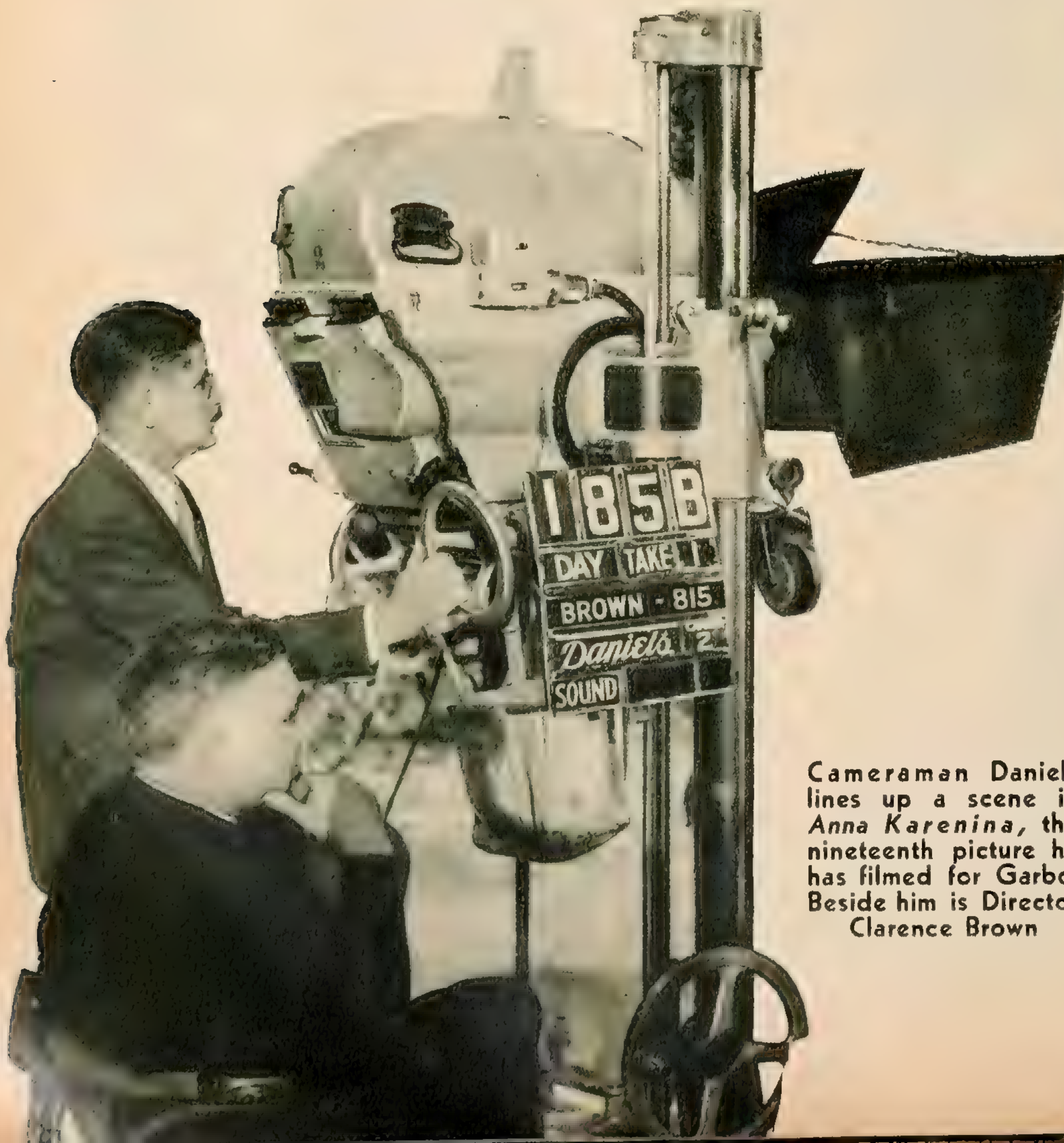
"The real Greta Garbo is the most sensible woman I have ever known. The keynotes of her character are intelligence, simplicity, and absolute sincerity. Best of all, she has the gift of winning—and keeping—the affection and respect of everyone with whom she comes in contact. Almost everyone who has not worked with her previously begins a Garbo picture overawed by the tradition of the Great Garbo; but her warm humanness melts this fear as quickly as the summer sun would melt a snowdrift. Long before the picture is finished, the newcomer has learned to love and respect Miss Garbo with a fervor no other player can evoke. The most enthusiastic Garbo fans are the people who work with her.

"A person doesn't attract that kind

of loyalty just because she is a great actress, or because she is a famous star! Neither does one get it by remaining regally aloof from the rest of the troupe. Greta Garbo is loved, first, last, and always, because she is a really lovable person.

● "FOR INSTANCE, she has a delightful sense of humor. It bubbles forth a dozen times a day when we are making one of her pictures. Not that she is a practical joker, or that she is always clowning around between shots! But she says and does innumerable little things that are genuinely funny. Often, for example, she will grow restive when I take longer than usual to get ready for a scene. Waiting in her portable dressing-room, she will send her maid out to 'haunt' me: 'Go out and look at that man Daniels,' she will say. 'Stare at him! Make his conscience prick!'"

"You see, she works faster than almost any star. Many of the others pay more attention to the mechanics of acting, and we get the best per-



Cameraman Daniels lines up a scene in *Anna Karenina*, the nineteenth picture he has filmed for Garbo. Beside him is Director Clarence Brown



In *Queen Christina* Garbo again displayed the ease with which she wore costumes. Her chief worry was her highly rebellious hair

formances if we take the scenes over a number of times. Norma Shearer, for example, likes to work into her scenes, painstakingly polishing up every slightest movement and tone; she is often at her best at about the tenth 'take.' Garbo, on the other hand,

HOLLYWOOD



# TALKS AT LAST

works intuitively. If for any reason we have to do a scene over several times, she is quite likely to work herself out of the scene; she often gives her best performance on the first 'take.'

"Once, though, she met her match in quick film-making! When it came time to film the retakes on *The Painted Veil*, Director Boleslawski had been called away to another studio, so W. S. Van Dyke took charge. He is probably the breeziest, quickest-shooting director in the business; he literally cuts and edits his pictures as he shoots them. Our first retake was a scene of Miss Garbo coming down a long flight of stairs. We made the shot—once. Van Dyke told me, 'Okay—wrap it up! Now let's move over here!' Miss Garbo's face was a study; then she slowly smiled and said, 'Well, I suppose there is only one way to walk down stairs!'



Cameraman Daniels wants to photograph Garbo in color. He believes her complexion is the loveliest he has ever filmed

● "WE'VE DEVELOPED quite a system on our troupe. I've mounted a funny little bicycle-horn on my camera. When I have the set lit, I squeeze the bulb of the horn; that one piercing squeak (it can be heard above all the noises of the studio) sets the whole troupe moving.

"The stand-ins step aside; my operative cameraman Lane and his assistant take their places; the director knows that it is his turn to take charge—and Miss Garbo comes out of her dressing-room. Not a word spoken—no unnecessary running around and calling people—but at the sound of the horn, everyone knows we are ready to make pictures.

"That is, we usually are; but sometimes Miss Garbo grows impatient—and creeps up behind me and blows the horn when my back is turned!

"Garbo likes to look through the camera, to see what the scene is going to look like; but she doesn't thrust her opinions upon any of her fellow-workers. She is supremely confident that every one of us is a specialist—better qualified than she to do our own particular work. Therefore, she very level-headedly lets us do it. She almost never troubles to look at the 'rushes' of her films, nor even at the first rough assembly of the picture. Instead, she waits for the preview, calmly confident that each of us will see to it that no flaw exists in any department.

Her job is acting: very well, she will make her work as nearly perfect as possible, leaving photography, direction, costuming, and so on to the specialists in charge of those phases.

● "THAT, I THINK, more or less explains why she wore the hat that caused so much comment in *The Painted Veil*. Remember it—the funny, flat little sailor-hat she wore in several sequences? When we began the picture, several of the folks on the set worried about it a good deal. Finally they came to me and persuaded me to ask her if she felt satisfied to wear it. I did. She replied that she considered it all right; she undoubtedly realized that she had successfully worn many unusual gowns created by the same designer, and reposed complete confidence in his taste and ability. At any rate, she wore the hat.

"After all, she has an uncanny ability to wear striking clothes and make them seem natural. Costumes are her smallest worry; perhaps her greatest is her hair. Some women, you know, have hair they can do anything with; others have locks as unruly as Huey Long. Garbo's hair is persistently rebellious, and she spends hours worrying over each picture's coiffures.

"Garbo's acting is different from that of any other player I ever photographed. You sometimes hear about a player who 'does his acting mentally.' Nine times out of ten, it is just a blurb put out by some overworked publicity-man; but with Greta Garbo it is the literal truth. I don't think she is conscious of movement, voice, or expression; she just seems to *think* her part—and everything about her expresses it to perfection. That is why



The years have wrought changes upon Garbo since she first teamed with Daniels. He tells you that she has matured into entirely another type of person than before

we use so many close-ups of her. She can tell so much with the subtlest glance of an eye, and put so much meaning into a fleeting expression, that we have to.

● "IN A MORE distant shot, these subtleties would be lost. You will notice, too, that we use quite a number of full-figure long-shots; Garbo's walk is one of the most entrancingly graceful movements I have ever seen, and it naturally shows up best in full-figure shots.

"Her complexion is remarkable, both to the camera and the eye. She has the clearest, finest skin-texture in pictures. It is a joy to photograph; it will be a revelation if she ever makes a color-film."

How did the Garbo-Daniels team originate? Nearly ten years ago, Greta Garbo, as everyone knows, came to Hollywood. At that time, the newest young cameraman on the lot was Bill [Continued on page 72]





# JANET GAYNOR

## *answers her fans*

The 11,000 letters a month that come her way positively thrill Janet Gaynor! It's a big task to read them, but she loves it!

by CARL VONNELL

THERE'S A BURLY British trooper far off in Pashawa, India, who calls himself "the baby soldier" because he bawls every time he sees Janet Gaynor weeping on the screen. . . .

Ten thousand miles away, in Stockton, California, there's a little girl whose grandmothers are peeved because she was named "Janet" instead of after either of THEM. . . .

## The Command Story

You asked for Janet this month, now mail us your next request

Across the continent, off Wilmington, Delaware, a satisfied fisherman rides a home-built boat name "Tess" and in her cabin hangs an autographed photo of Janet as "Tess of the Storm Country." . . .

Down in Durban, on Africa's southern tip, is a bride whose wedding-gown was the exact replica of the crinoline Janet wore in *Carolina*, remember? . . .

In Cambridge, Massachusetts, scores of serving girls and maids all wear uniform caps exactly like the one Janet wore in *Servant's Entrance*—they made 'em themselves. . . .

Janet Gaynor herself knows all these facts.

What's more, she knows thousands of other intimate, personal facts about thousands of people all over the world—north, east, south, west. She knows them not because she's a sort of Miss Believe-It-Or-Not-Ripley, but because the people themselves tell her so.

In short, she knows because she's the living refutation of the canard that "film stars don't read their fan mail."



Janet settles the argument about her childhood with this photo as a Philadelphia school-girl, aged 8



Janet sent a pattern of this dress to a bride in Africa who wanted one exactly like it for her own wedding gown

● JANET DOES READ hers. I know—because I caught her at it. And found her [Continued on page 60]

HOLLYWOOD



# Mrs Laughtons BIG BOY CHARLIE

Should you treat a genius like a child?  
Charlie's wife says yes—and does so!

by KATHARINE HARTLEY

IF YOU have in your charge a boy who is a genius, yea, even a child prodigy . . . you know, without reading any books on child psychology, that you can't treat that boy like other boys. You can't scold him and chastise him . . . he is too sensitive. You must pamper his every mood, encourage his talent, and give him all the understanding, love and affection that you are capable of giving.

The great Mr. Charles Laughton, king of kings, and Javert of Javerts, and ace-high actor of England and America, is a child prodigy grown up. Not that he was a prodigy when he was a boy, but he is still a boy, slightly overgrown, and a prodigy now! And it is his charming and intelligent wife, Elsa Lanchester, who pampers the

moods, encourages his talent, and gives him the great understanding, love and affection of which she alone would be capable.

She is anything but a docile give-

in-ish sort of person when he is not around. She has a fiery temperament, and is an extreme individualist when you meet her alone. But meet the two of them together, and Elsa becomes merely the background for the performance that is Charles Laughton.

Like any talented child, he likes the center of the parlor floor, and she gives it to him, graciously. More like a proud mother than a wife, she is constantly urging him forward, constantly urging him to speak his piece.

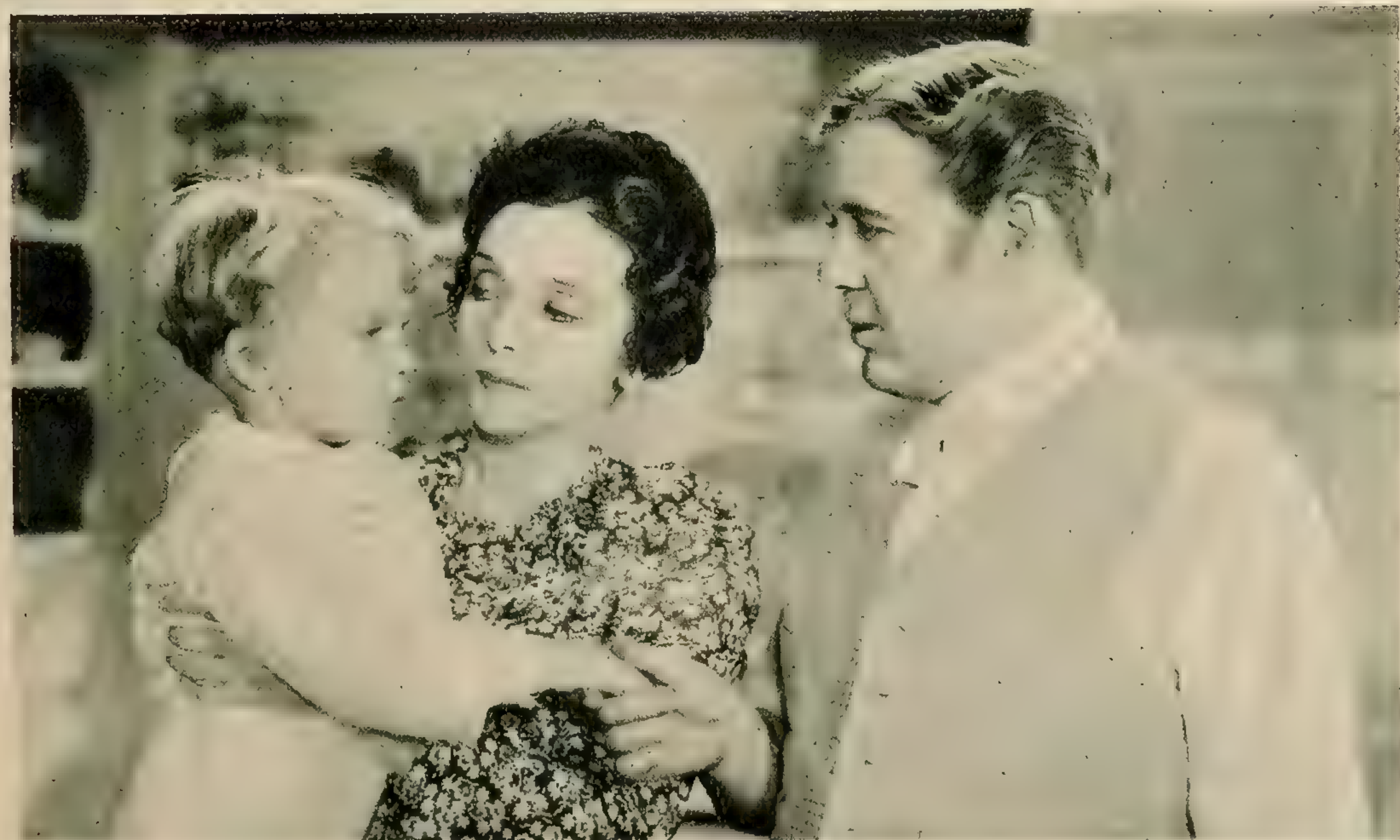
● AND SPEAKING HIS piece is something that Charlie likes to do nothing else but. It was with Elsa as his audience that he first learned to recite the famous Gettysburg address, and now he recites it on any and all occasions when there is someone willing to listen.

Just the other day, at Avalon, where the cast of *Mutiny on the Bounty* had journeyed by speed boat from location on Catalina Island, to see the day-before's rushes . . . Charlie gave his fellow-workers one of his many impromptu treats. The theatre was dark while the cast waited for the rushes to begin. Suddenly from the black stage, came the sound of soft-shoe dancing . . . and very good it was too! No music, no whistling . . . just the rhythmic beat of dancing feet. The dance finished and the audience applauded.

Who could [Continued on page 70]



Elsa Lanchester (above) willingly periled her own screen career to be with Charlie wherever he went. Compare photo left, as he appears in *Mutiny On the Bounty*, with photo below, cast as Ruggles



Contrasting sharply with his *Mutiny* role, this photo shows Laughton in *Ruggles of Red Gap*, a portly Englishman. Since *Ruggles*, he has lost forty pounds, as you will note above





There was one thing about making *Midsummer Night's Dream* that Dick Powell liked. As Lysander, his chief job was to court the beautiful Hermia, played by Olivia de Havilland. Warners consider her one of the year's best finds!

# DICK POWELL TELLS

## *The Scare of His Life*

“AND WAS I SCARED! My heart stood still . . . reason fled . . . my legs, usually reliable fellows, turned to ice water!”

Dick grinned at the memory of it.

“I thought I was as brave as the average man, which isn’t saying much, but I’m not! I couldn’t stand up under the blow of having a swell part in a swell play offered to me . . . I shook in my shoes!

“This is the reason. . . .

When I was a kid going to high school in Little Rock, Arkansas, I flunked as regular as clockwork in English and in elocution. We took up two of Shakespeare’s plays . . . had to read them aloud in class. The plays were, *Twelfth Night*, and *A Midsummer Night’s Dream*. They didn’t make sense to me . . . I couldn’t make head nor tail of them . . . probably because my mind was busy with girls and all the other things a high school kid is interested in. Maybe I was just a low-brow. But everytime I tried to read from these two plays in class my tongue got twisted and, well, anyway, I failed to pass. In my dumb mind the

Shakespeare was his Nemesis in high school, so they gave him a rôle in *Midsummer Night’s Dream*!

by MADELEINE MATZEN

word Shakespeare and disaster became one. I developed a sort of phobia about the world’s greatest dramatist . . . in fact I thought he was an Elizabethan nut . . . much too hard for me to crack!

“It’s odd how many fixed ideas, or phobias, a kid can develop when he’s going to school. Strange fears and stranger inhibitions are often planted at that time in a fellow’s mind all due to the ignorance of that same mind, and to its inexperience. Later on in life these fears blossom out gigantically at the most unexpected moments . . . most embarrassingly!

“As you know, the Warners brought me to Hollywood to sing in their pic-

tures. I wasn’t supposed to act . . . just to look pleasant . . . make a few gestures and remember my lines and it was fondly hoped that the critics might think it was acting.

● “THE CRITICS were very polite . . . they never mentioned my ‘acting’ but they wrote that they liked my singing. So I did the best I could and prayed that the interest in musical pictures would last. I spent all my spare time studying singing trying to make my one talent better and better. I didn’t study acting . . . I thought it was hopeless for me.

“All of a sudden, when I was ‘ridin’ high’ and feeling kind of cocky about myself the bolt from heaven (our casting office) descended. They told me I was to play a part in the Shakespearean play *A Midsummer Night’s Dream* . . . the rôle of Lysander . . . an important rôle, too! As I said a few minutes ago, I was scared nearly to death. ME . . . and Shakespeare! The old fixed idea that Shakespeare and disaster were the same word, spelled differently, [Continued on page 51]





Claudette Colbert views Melvyn Douglas with alarm as he expounds his theories

# SHOULD A GIRL Marry Her Boss?

Yes! No! Ten stars of filmland tell you their own beliefs on this highly debatable subject!

by HARMONY HAYNES

**D**OUBTLESS, THAT QUESTION didn't worry Grandmother, for she stayed at home and tended to her knitting and studied the gentle art of housewifery until Prince Charming came along to claim her as his bride.

Ever since the world began, women have been catering to the whims of men, in some form or other. Business girls are no exception to that rule. Consciously or otherwise, the working girl will cater to her boss. And if she caters long enough, she is quite apt to fall in love with him. And what man could not think fondly of a girl, who, day after day, in so many thoughtful ways, makes his life more pleasant?

Then comes the often repeated question: *Should a girl marry her boss?*

It would seem that the only fitting answer would be, "Yes, if she loves him!" Ah, if it were only as simple as that! But alas, it isn't. One of the first things a business girl learns is not to let the heart rule the head when making an important investment. Marriage is an investment in the scheme of happiness and love alone does not always make it a good investment. We hesitate to accept the responsibility, so we give you the opinions of ten of Hollywood's most famous stars. They have very decided opinions.

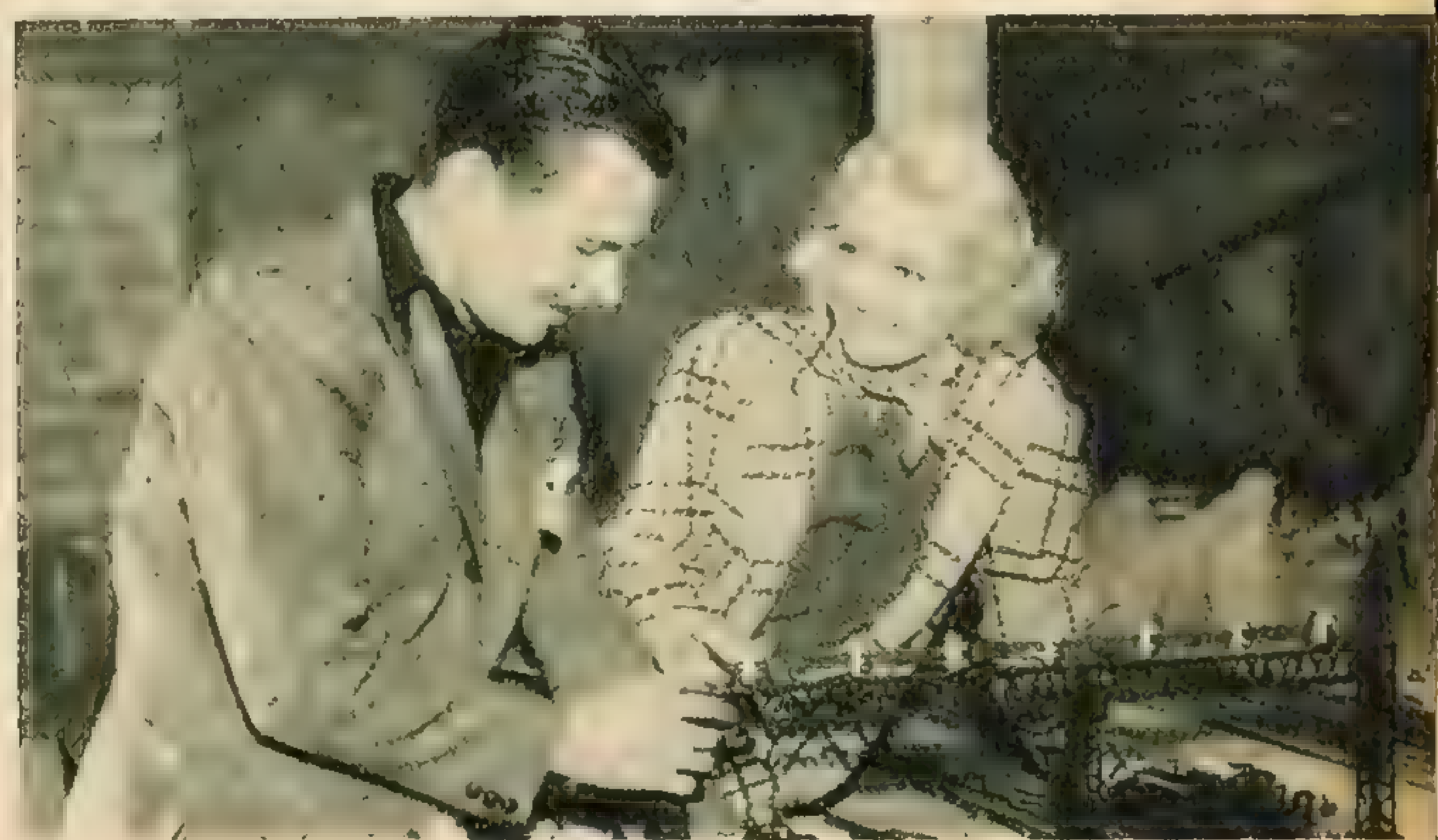
● THE FIRST PERSON we questioned on the subject was Melvyn Douglas who plays opposite Claudette Colbert in the Columbia picture, *She Married Her Boss*.

"That would depend greatly," Mr. Douglas states, "upon the nature of the work the girl and her boss were engaged in and how much that work meant to both of them."

"Any work that is creative or artistic, such as dancing, designing, painting, writing, or acting is bound to breed romance. How many times have you watched a couple who were heart and soul in their work, suddenly discover that they were in love with each other? Since their first love was for their work, there is a natural bond of sympathy and understanding that will tie them together more securely than any marriage vows ever could. The wedding ceremony is merely the frame about an already perfect picture of happiness."

"I can understand such a relationship because [Continued on page 67]

There is the danger that a boss might keep on being bossy, Irene Dunne, in circle, suggests. At lower right, Richard Dix, who married his own secretary, gives his unqualified approval of such matches



Joan Blondell married Cameraman George Barnes, but marriage disagreed with them



"Don't do it," says Binnie Barnes, left. Sally Eilers disagrees with her







Gladys Swarthout with her husband, Frank Chapman . . . Their romance began in a Naples opera house

## From Ozarks to Opera

**I**T WAS AN important occasion in the little Ozark town of Deep Water, Missouri. A little 13-year-old girl was on the stage, and against everyone's advice she was attempting a difficult aria. Everything went smoothly until she attempted an unusually high note. Suddenly her voice broke distressingly and the echoes tumbled down all over the house.

To everyone's amazement and her teacher's consternation, the child singer stamped her foot imperiously and ordered the pianist to start all

over again. The teacher whispered that it simply wasn't done, but the little girl thought different. Her second attempt was a childhood triumph which she has never forgotten!

The Ozark girl was Gladys Swarthout, a child who sang for the love of it and didn't give a hang about the future! The girl who was to go on to Metropolitan Opera fame, and eventually into motion pictures!

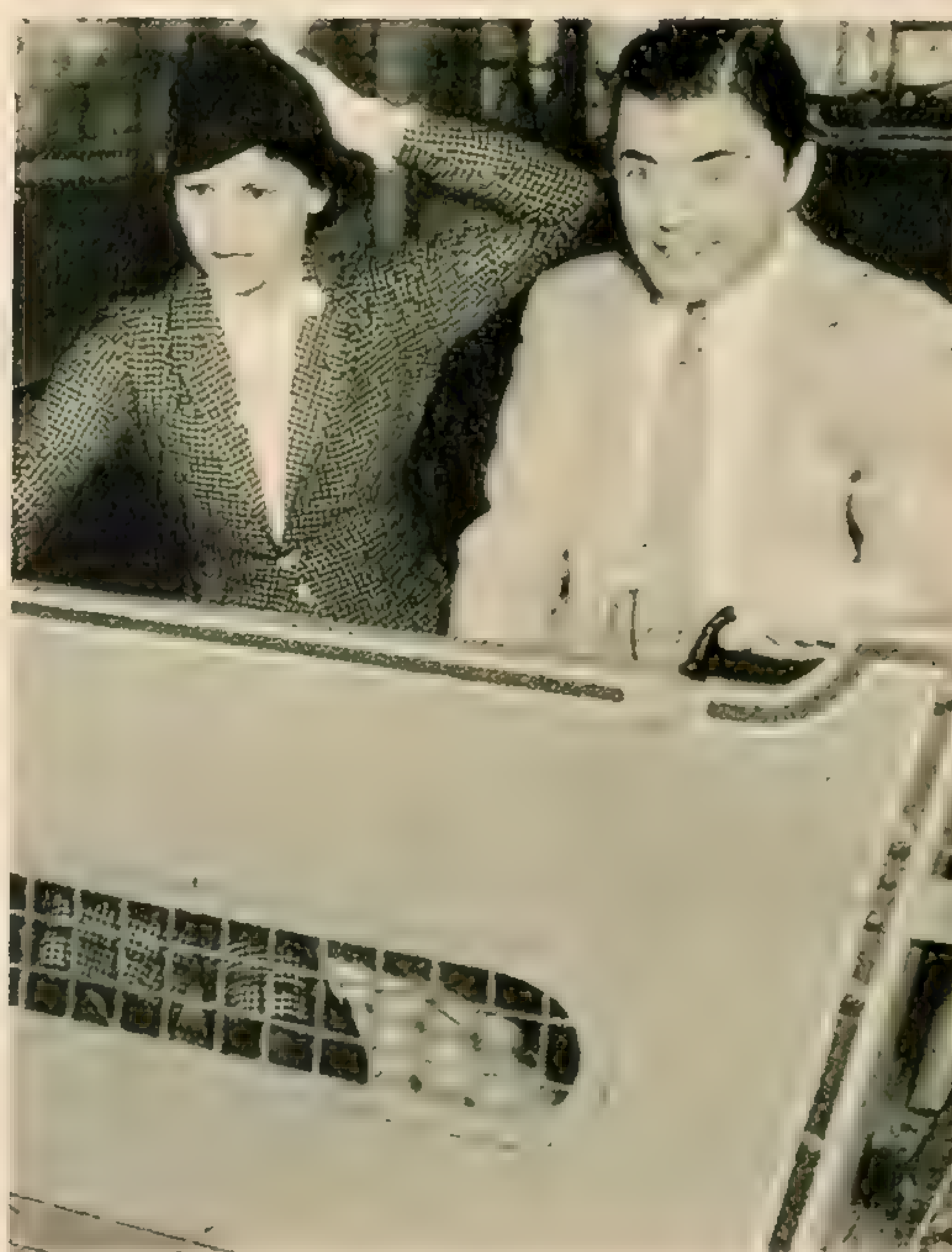
That broken note at 13 did a wonderful favor for Gladys. For one thing, it caught the interest of a wealthy Kansas City family which happened to be present through that brief interlude of tragedy and triumph. For several years thereafter the family helped finance her musical education. Gladys has been forever grateful. She went on to study at the Bush Conservatory in Chicago, and became extremely active in minor engagements at theatres, churches, and other gathering places. [Continued on page 63]

## ROMANCING IN VENICE

» » » » » » » »



Well, if it isn't Lyle Talbot and his girl friend, Peggy Watters, at Venice, California! We'll follow them . . .



They're daring the roller coaster! Hang on, you two, there's a hundred foot drop ahead! Don't worry about your hats



Refreshments? We'll admit you needed them after that wild ride on the shoot-the-shoots. But it was fun





# Is 13 Unlucky? Not to Eleanor Powell



What's in a number? Good luck if it's 13, says Eleanor. That's why she chose the "jinx" number for her dressing room!

**T**HIRTEEN is her lucky number. Her life has almost exactly followed her horoscope. She always follows her hunches, and has an uncanny sense of which thing to do. She is impulsive, many times past the point of what seems to be within reason.

These are the things to which Eleanor Powell, the world's most famous feminine tap dancer, attributes her success.

Taking these things in order that they are named, we will show you just how Eleanor proved them to us.

"Well," she said emphatically, "I started life in the year 1913. Every really good break that I have had has come on the 13th of the month. My name has thirteen letters in it—I wouldn't think of moving into a house with a number that didn't have thirteen in it, no matter how much I might like it. The thirteenth year of my life was one of the most important, if not the most important.

"It was that year when I progressed most in my dancing, and definitely knew that it was to be my life's work. I never will take a hotel room that does not have 13 in it. I did just once, and that was enough. The show was

a terrible flop. If the hotel where I wanted to stay does not have a room 13—I simply don't stay there. I find one that has."

Everything that Eleanor does, she does in thirteens. She has 13 bottles of perfume on her dressing table. She planned to arrive in California to take up her picture contract with M-G-M studio on the 13th. She never plans any important social or business engagement on any day other than the thirteenth, if it is at all possible to have it on that day. If she ever marries, she says it will be on the 13th! She had nothing to do with the fact that she was born on November 21st instead of the 13th!

To show you just how far she carries this belief of hers, she was proposed to by a young man of whom she

thought a great deal, on the 12th of the month. She thought that it was a sign of some sort that he should have missed by a day—and said "no!" All future Powell swains take notice!

The second amazing series of coincidents in this young lady's life is the fact that [Continued on page 62]



Undismayed by the coaster, they're trying the waterfall slide! Look out, someone's going to get wet!



"One more kewpie doll and we'll go home," says Lyle to Peggy. (We watched him throw the ball. He won!)



End of a perfect day. And still smiling, too! Ah, these Indian summer romances! They're priceless and most diverting



# MARION DAVIES TELLS

*Why Stars*

FALL!

Our topnotch comédienne bares the pitfalls that have doomed countless other players!

Marion Davies began her stage career at the age of 18 in *Chin Chin*. Later she became a star of Ziegfeld's *Follies*. Her unusual beauty attracted wide attention. As a consequence, Harrison Fisher did his celebrated painting called "Morning" with Miss Davies as his model.

Marion's film career began with *Run-away Romany*. Among her outstanding early pictures were *When Knighthood Was in Flower* and *Little Old New York*.

She is a natural blonde with blue eyes and golden hair . . . stands five feet five and weighs 120 pounds . . . loves outdoor sports . . . reads at every opportunity . . . owns a luxurious beach cottage which in reality is the biggest mansion along the waterfront . . . she is unaffected and superstitious . . . loves to cut up and is the brilliant star of every Hollywood party . . . her latest picture, *Page Miss Glory*, proves that she has lost none of her versatility . . . Marion's excellent performance marks her as Hollywood's outstanding comedienne . . . she is deliberately homely for half the picture and astoundingly beautiful during the remainder. . . .

pronoun with a vengeance. They get a lordly complex: they become so self-centered that everyone else ceases to exist.

● WHAT THEY SAY, what they do, what they think, or what passes with them for thought, is of paramount concern.

Talent of any sort must be kept shining and bright and bubbling by incessant work, by incessant development. There is no standing still; there must be growth to keep pace with the years. There must be adjustment and readjustment. There must be increasing depth, not the grooving of a character into the same old mould so that spontaneity departs and weariness replaces it.

It isn't enough to know the tricks of a trade. There must be substance and  
[Continued on page 56]

Stars Own Stories

**S**TARS FALL BECAUSE they change. In their viewpoint, in their approach to their work and to themselves, in their reaction to the multitude of incidents which punctuate every day.

The camera does not only record a set of features, a few characteristic and perhaps interesting gestures, a small or great, an active or a latent talent. It goes below the surface and registers the sort of person you are. It is a searching, rather pitiless detective which discloses motives and dreams and hopes.

Youngsters come to the screen; they have ambition and drive and inherent talent. Perhaps they are a type popular at the moment, or accidentally

attain prominence. In any event, in a year or a day they see their names blazoned on theatre marquees the world over. They are lauded and applauded; fantastic compliments are paid their abilities. They are given sole credit for their success. And they begin to believe that they alone are responsible for it.

They minimize the contributions made to their personality and their fame by the unsung artists of the studio—the technicians, the writers, the designers, the directors.

That simplicity, that blazing enthusiasm, that inherent sweetness or even inherent greatness which commanded that first attention to them, begins to wear off. They go in for the personal



# WHAT I KNOW ABOUT

*Grace Moore*

She's a prima donna of personality—fresh red blood for Hollywood! Armed with grand opera, she captivated the whole world! Why?

Let Leo tell you

by LEO CARRILLO

As told to Anne Meyers

**G**RACE MOORE is not a prima donna! Don't get excited. I don't mean Grace can't sing. Who am I to argue with fifty million fans? Anyway, I'm one of the fifty million myself.

What I mean is that she does not conform to the standardized picture you and I have fondly nursed in the back of our minds of what a famous prima donna is like—a Junoesque Amazon of a woman who flies into tantrums at the least provocation, hurls objects and invectives, and generally makes herself



Always brimming with restless energy, Grace Moore busies herself between shots at the studio. Here Leo Carrillo helps tend to her knitting

heartily disliked by all who know her.

Grace Moore possesses the fine, sensitive nature of the true artist, but she's not temperamental.

They say you don't know a person until you're married to him, or play bridge with him. But you don't have to marry an actress or fight over contract with her to know her. You get a good slant on her character and personality if you make a picture with her.

If Grace were temperamental, I would be unable to relate an incident that occurred the day the last scene of *Love Me Forever* was shot. We were all dog-tired. It was late afternoon on a Saturday, and mingled with our fatigue and the let-down feeling that comes at the end of a production was the vision of a restful Sunday.

Suddenly there appeared on the stage an immense basket of flowers. Nine feet tall, and filled with every variety of blossom in season. It was a gift to Grace Moore from the picture crew—the cameramen, electricians, grips, property men and others connected with the mechanical end.

There was a hushed moment as the men presented their flowers to the star. Gone was the tired look from her eyes. In its place came the famous Moore sparkle. But there was something else there, too. The Grace Moore who has brought the "diamond horse shoe" of the Metropolitan Opera House to its feet with shouts of "Bravo," was plainly touched by this gesture of appreciation from the men who worked on her picture.

● BUT GRACE HAD an ace in the hole, too. She rewarded every member of the company, from Victor Schertzinger, the director, down to every member of the crew, with an individual gift.

Schertzinger received a handsome cigarette case from Cartier's. The photographer got an expensive cocktail shaker. The still cameraman was remembered

[Continued on page 65]

Leo Carrillo is the native son of the California dons... five generations of Spaniards... he is not Italian despite his proficiency at such dialect... his mother wanted him to become a priest... instead he became a newspaper cartoonist in San Francisco... assigned to Chinatown, he absorbed much of the Oriental dialect... his led to public speaking and he became a great favorite at dinner parties... to this day he still is an outstanding after-dinner speaker... the dialect led to vaudeville work, and eventually the screen... he has played lots of pictures which by his own admission were both good and bad... in "Love Me Forever" with Grace Moore he plays his favorite role of an Italian gambler with music-loving instincts... married a New Yorker twenty years ago... has an adopted daughter and the whole family lives on a rancho in Santa Monica canyon near Will Rogers... the picturesque hacienda was built by a cousin...

*Stars  
Own  
Stories*



# The 'Urtingham Amburger Unt in 'Ollywood

An Open Letter  
To The Editor Of  
HOLLYWOOD Magazine.

Dear Ted:

You remember the other day you asked me: "What's new in Hollywood?"

"Fox-hunting," I said.

So you asked me what am I talking about? And so I explained about how the Hollywood stars, being tired of polo and looking for a new and snootier and costlier and ritzier and horsier sport to play, had discovered about the old English nobility's pastime of fox-hunting, and had gone for it in a big way, with imported fox-hounds and hunting horses and side-saddles and pink coats and yoickses and tallyhoes and everything.

And you said: "Who?"

So I explained that Merle Oberon and Freddie March and Herbert Marshall and Charlie Farrell and Clark Gable and Bob Montgomery and stars like that had taken up this fox-hunting mixed up with hamburgers."

"That sounds screwy," you said.

"It is," I conceded.

"Well, why don't you get all the dope and write me a story about it?" you rashly proposed. So I did, and

by  
**HARRY  
LANG**



Filmland's first fox-hunt gets off with a hi-nonny-nonny and a tally-ho-ho! Inset, watching rehearsals of the hunt in *The Dark Angel* were Capt. H. G. Conan, technical adviser and expert huntsman; Merle Oberon, Gloria Swanson and Herbert Marshall

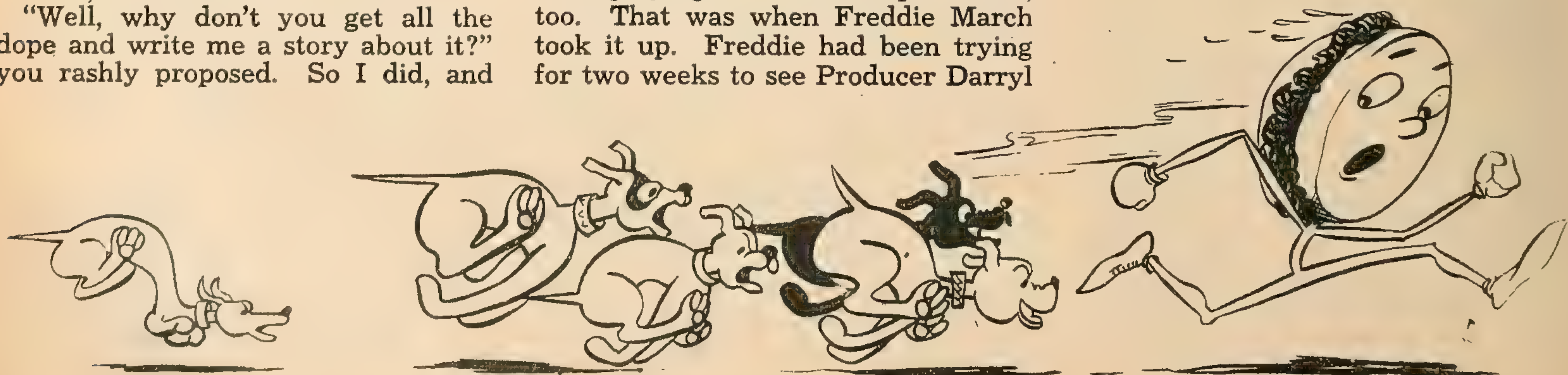
here it is, and remember, it's your fault!—*you asked for it . . . ! !*

In the first place, Ted, it seems they turned to fox-hunting because Eddie Cantor and other nuts like that kidded them too much about polo. Will Rogers started polo in movieland. Will formed his own team, from cowboys he had working for him. And from that, polo got into the film colony, and before you knew it, Clark Gable and Charlie Farrell and Spencer Tracy and Bob Montgomery and Leslie Howard were playing it. Then the producers, too. That was when Freddie March took it up. Freddie had been trying for two weeks to see Producer Darryl

Zanuck about a certain rôle, but Zanuck was on the polo field all the time.

"So, heck," said Freddie, afterward. "I learned polo and got in a game against him. Only when they blew the whistle, I chased Zanuck instead of the ball, and that's how I got the rôle I wanted."

Well, anyway, pretty soon the grandstands and boxes filled up with Connie [Continued on page 52]





# JEAN HARLOW'S

## *Code of Living*

Everything in life has a price tag, says Jean. If you are a good bargain hunter, you will pay the price and never regret it. Otherwise—!

by MARK DOWLING

JEAN HARLOW told me, "Friendship is more important to me than romance. I'd rather have a man for a lifelong friend than have him make romantic love to me for an evening. And perhaps because I do not expect romance, I haven't had very much of it in my life. I could count on the fingers of one hand the men who have spent an evening making love to me. We get to laughing over an amusing joke. We discuss a serious topic that is vital to him. The men I know regard me as a friend, on a man to man basis, rather than as a woman who must be paid subtle flattery and pretty compliments. And that's the way I want it."

Perhaps Jean's tremendous sincerity came because love has hurt her and brought tragedy so often into her twenty-four years. She told me once, quietly, "Perhaps I am not meant for marriage. . . ."

More likely, men appreciate beneath her tantalizing body and the platinum beauty which has become a world-wide trademark for allure—the fine, honest mind of a man.

Jean lives by a man's code, with a sense of sportsmanship and fairness that make her rare among women. A man friend of hers told me once:

"It's so much fun to be with her, on a comradeship basis, that you almost forget her feminine attraction. If you do try to make love to her, she puts you off with a laugh or a clever joke. She has, you know, a brilliant sense of humor. Instead of love-making, you spend the time laughing with her!"

"You can, too, talk over things with Jean that you would hesitate to discuss with other women. She has a fine mind, alert and trained. You feel that she has met many responsibilities in her life, and faced them bravely."

● JEAN SAYS herself, "Marino Bello, my step-father, comes to me with his business problems just as he would to a son instead of a daughter. I don't



Jean is seen constantly with William Powell these days. This was snapped at the preview of Powell's newest picture, *Escapade*

know why. He would never dream of bothering my mother, for instance, with such things.

"My grandfather, you know, always wanted a grandson instead of a daughter. When I came, he raised me as a boy. He taught me two things I have never forgotten. One was the golden rule. So simple that it sounds deceptively easy to follow, I find that it affects everything I do, every human contact I have. *Do unto others as you would have them do unto you.*

"The other lesson he taught me was that life can be like a great department store. Everything has its price tag. He warned me against paying more than I could afford for any article. But



Behind Jean's tantalizing allure is the fine, honest mind of a man . . . Here is a man's code of living, and a man's way of thinking

when the bill came, if it seemed too high, not to complain. After all, I bought it.

"These rules in themselves provide a code of living. If you follow them, you can't go wrong. Whatever people say of you, you will always know that you have done nothing to be ashamed of. *You can live with yourself*—that, in life, is the important thing.

"Sportsmanship is another vital point in my code. To be a good winner and a good loser. And if I lose, not to whine about it. No one is interested in my troubles. And the more I think about them and discuss them, the worse they seem. Therefore it's best to take one's losses gallantly. I try to remember that the people I admire most are those who don't weigh me down with their private worries.

"Fairness, too, is terribly important. It sounds easy to say that everyone has a right to his or her opinions. But it isn't always easy to carry out. I don't believe in criticising people. After all, who am I to judge? And sometimes I know the act, but not the motive behind it, which is all important. I can remember an unjust criticism that was made of me. Later, the person came to apologize. How much easier to have tried, at first, to understand my motive in what I had done!"

● A WOMAN FRIEND who has long been closely associated with Jean told me, "I have never heard her gossip or [Continued on page 64]"



# Much more is expected

from women today



These days are good to women. They have independence unheard of a generation ago. And with this new status every woman is expected to have a frank, wholesome outlook, particularly in those matters which affect her intimate feminine life.

Take the question of feminine hygiene. The modern woman has found out that Zonite is the ideal combination of strength and safety needed for this purpose. The day is gone when caustic and poisonous compounds actually were the only antiseptics strong enough. In the past, you could not criticize women for using them. But today every excuse for them is gone.

Zonite is *not* poisonous, *not* caustic. Zonite will never harm any woman, never cause damage to sensitive membranes, never leave an area of scar-tissue. This remarkable antiseptic-germicide is as gentle as pure water upon the human tissues. Yet it is far more powerful than *any* dilution of carbolic acid that may be allowed on the human body.

Zonite originated during the World War. Today it is sold in every town or city in America, even in the smallest villages. Women claim that Zonite is the greatest discovery of modern times. Comes in bottles—at 30c, 60c and \$1.00.

## Suppositories, too—sealed in glass

There is also a semi-solid form—Zonite Suppositories. These are white and cone-like. Some women prefer them to the liquid while others use both. Box holding a dozen, individually sealed in glass, \$1.00. Ask for both Zonite Suppositories and liquid Zonite by name at drug or department stores. There is no substitute.

Send coupon below for the much discussed booklet "Facts for Women." This book comes to the point and answers questions clearly and honestly. It will make you understand. Get this book. Send for it now.

## USE COUPON FOR FREE BOOKLET

ZONITE PRODUCTS CORPORATION FG-510  
Chrysler Building, New York, N. Y.

Please send me free copy of the booklet or booklets checked below.  
( ) Facts for Women  
( ) Use of Antiseptics in the Home

NAME.....  
(Please print name)

ADDRESS.....

CITY.....STATE.....  
(In Canada: Sainte Therese, P. Q.)

# HOW TO BE BEAUTIFUL IN 7 DAYS

Every-day eyes can become high-powered and every-day faces unusual. Here's How!

by MAX FACTOR

IN MY MONDAY morning's mail recently was a letter from a girl of eighteen. She was, she said, "dumpy." She had "ordinary brown eyes and hair and her skin was—well, sort of hopeless." She had been invited to a big dance Saturday night and wasn't there some way she could make herself more attractive?

I suppose, in the course of my thirty-five years of professional work, I have received more than a half million such letters. Girls wanting an intensified beauty treatment, wanting to know how they could brighten up their looks quickly so they could run away with that party on Saturday night.

Now, mind you, I'm not promising the directions I'm going to give here will make a beauty out of a girl in seven days. *But I have seen them do that.* Certainly they will help, at least, if they are followed to a T.



It takes practice to conquer your lipstick problem. Shape and re-shape your lips until you've achieved the best results, just as Olivia de Havilland is doing before her mirror

First of all let me tell you that "dumpy" feeling is usually due to *undernourishment*. Especially in younger people. Oh, it isn't that they are not getting plenty to eat. It's that they are [Continued on page 58]

## THE STAR'S METHOD OF MAKING UP

We Suggest You Cut This Out To Have Handy On Your Dresser

1. After your skin is thoroughly cleansed, apply a small amount of cream, about half the size of a pea, to the chin, cheeks and forehead. Dip the fingers in very cold water and blend the cream over the skin until it seems to disappear. Dry with a tissue.
2. Apply eye shadow to the upper lid only. Shade it delicately. Pat powder over the shadow to soften it still further.
3. Pat your rouge on and start it at the high point of the cheek. Then follow the natural curve of the cheek towards the nose. "Be sure to blend out the edges."
4. Dust on your powder profusely, "beginning at the lower cheeks." Powder your nose last. Brush away the surplus.
5. Give a definite shape to your eyebrows and define your eyes with an eyebrow pencil. "But avoid any sharp, heavy line."
6. Apply the eyelash make-up to the upper lashes first and "use an upward stroke." Touch the lower lashes only faintly.
7. Dry your lips, then use the lipstick on the upper one first. Rub it well towards the inside of the mouth "to eliminate that lipstick line." Fill in your lower lip just a trifle lighter than the other.



"I'm the luckiest man in the world"

*Romance* comes to the girl  
who guards against **COSMETIC SKIN**

**S**OFT, smooth skin wins romance—tender moments no woman ever forgets! So what a shame it is when good looks are spoiled by unattractive Cosmetic Skin.

It's so unnecessary for any woman to risk this modern complexion trouble—with its enlarged pores, tiny blemishes, blackheads, perhaps.

*Cosmetics Harmless if  
removed this way*

Lux Toilet Soap is made to remove cosmetics *thoroughly*. Its **ACTIVE** lather guards against dangerous pore clogging because it cleans so *deeply*—gently carries away every vestige of hidden dust, dirt, stale cosmetics.

You can use cosmetics all

you wish if you *remove* them this safe, gentle way. Before you put on fresh make-up during the day—**ALWAYS** before you go to bed at night—use Lux Toilet Soap.

Remember, this is the fine, white soap 9 out of 10 screen stars have used for years. It will *protect* your skin—give it that smooth, *cared-for* look that's so appealing.



Use Cosmetics? Yes, indeed!  
But I always use **Lux  
Toilet Soap** to guard  
against Cosmetic Skin

*Claudette Colbert*

STAR OF PARAMOUNT'S "THE BRIDE COMES HOME"



# ANN SOTHERN'S FALL WARDROBE



Ann goes on a shopping tour and comes home with the answer to many of your own clothes problems

by MARIAN RHEA

**S**IMPLICITY IN DAY TIME . . . regality when day is done . . . this was lovely Ann Sothorn's guide in selecting her early fall clothes. . .

Yes, Ann has been shopping!

I found that out one day when I stopped in at her Beverly Hills house for a look at her new basement bar. An awfully clever place, incidentally.

But it was an imposing array of boxes—some long and flat, some high and square, some round, some oblong—that I was most interested.

"Clothes!" I exclaimed. "Mayn't I see them?"

"Why, of course," Ann said.

Well, we went at the boxes and, with much rustling of tissue paper and sighs of envy and delight on my part, we finally unpacked everything — a

**FASHION BULLETIN!** Leather for all kinds of clothes this fall! Dolores Del Rio at the Vendome in green flannel suit, dark, with blouse of the loveliest, softest natural suede you ever saw, made like a polo shirt. AND Mrs. Gary Cooper in an entire suit of red suede, the deep hue of mulberry wine. . . . Voris, Hollywood's newest costume artiste who works only in suede, designed both blouse and suit. . . .

Gail Patrick at the King's Club in gown of burgundy lace with scarf train to be thrown over her head after the fashion of a mantilla—becoming, feminine, different!

Fall fabrics shimmering. . . . Rich silks and satins shot through with gold and silver threads, or interwoven with cellophane. . . . Glistening, radiant. . . . Rustling taffetas, soft and supple, sometimes two-toned and sometimes interwoven with gold and silver.

Daytime skirts *very full* that swing like a Highlander's kilties when a girl walks. . . . Also, shorter, of course.



(All portraits by Charles Rhodes)

Heavy, lustrous white taffeta with a touch of ruby velvet is lovely Ann Sothorn's choice in evening gowns for her new fall wardrobe. You may have one like hers. Just order Pattern No. 454



Dinner at eight! And Ann Sothorn is ready in a gown of black and gold, chosen during a fall shopping tour. The bodice is of chiffon, threaded with gold in a plaid design, and made with small cape sleeves and simple cowl neck in front, with the back caught together at the top with a cluster of small buttons then left open to the waist. The skirt is of blister crepe, very heavy, designed with a suggestion of the Empire waistline.

complete fall wardrobe and one particularly appropriate for lazy, hazy Indian summer days when it seems the weather man can't make up his mind whether to [Continued on page 42]

HOLLYWOOD



# "I'D SOONER DIE THAN GO TO ANOTHER PARTY"

Pimples were  
"ruining her life"



1 "I had counted so much on my first high school 'prom'! Then my face broke out again. I could have died. My whole evening was a flop. I came home and cried myself to sleep.



2 "Those pimples stayed. Even grew worse. Then, I heard about Fleischmann's Yeast. I began to eat it. Imagine my joy when my pimples began to disappear!



3 "Now my skin is clear and smooth as a baby's. I'm being rushed by all the boys. Mother says I don't get any time to sleep!"

## Don't let adolescent pimples spoil YOUR fun——

**D**ON'T let a pimply skin spoil your good times—make you feel unpopular and ashamed. Even bad cases of pimples *can* be corrected.

Pimples come at adolescence because the important glands developing at this time cause disturbances throughout the body. Many irritating substances get into the blood stream. They irritate the skin, especially wherever there are many oil glands—on the face, on the chest and across the shoulders.

Fleischmann's Yeast *clears the skin irritants out of the blood*. With the cause removed, the pimples disappear.

Eat Fleischmann's Yeast 3 times a day, before meals, until your skin has become entirely clear.

Many cases of pimples clear up within a week or two. Bad cases sometimes take a month or more. Start *now* to eat 3 cakes of Fleischmann's Yeast daily!

Eat Fleischmann's Yeast as long as you have any tendency to pimples, for it is only by keeping your blood clear of skin irritants that you can keep pimples away.

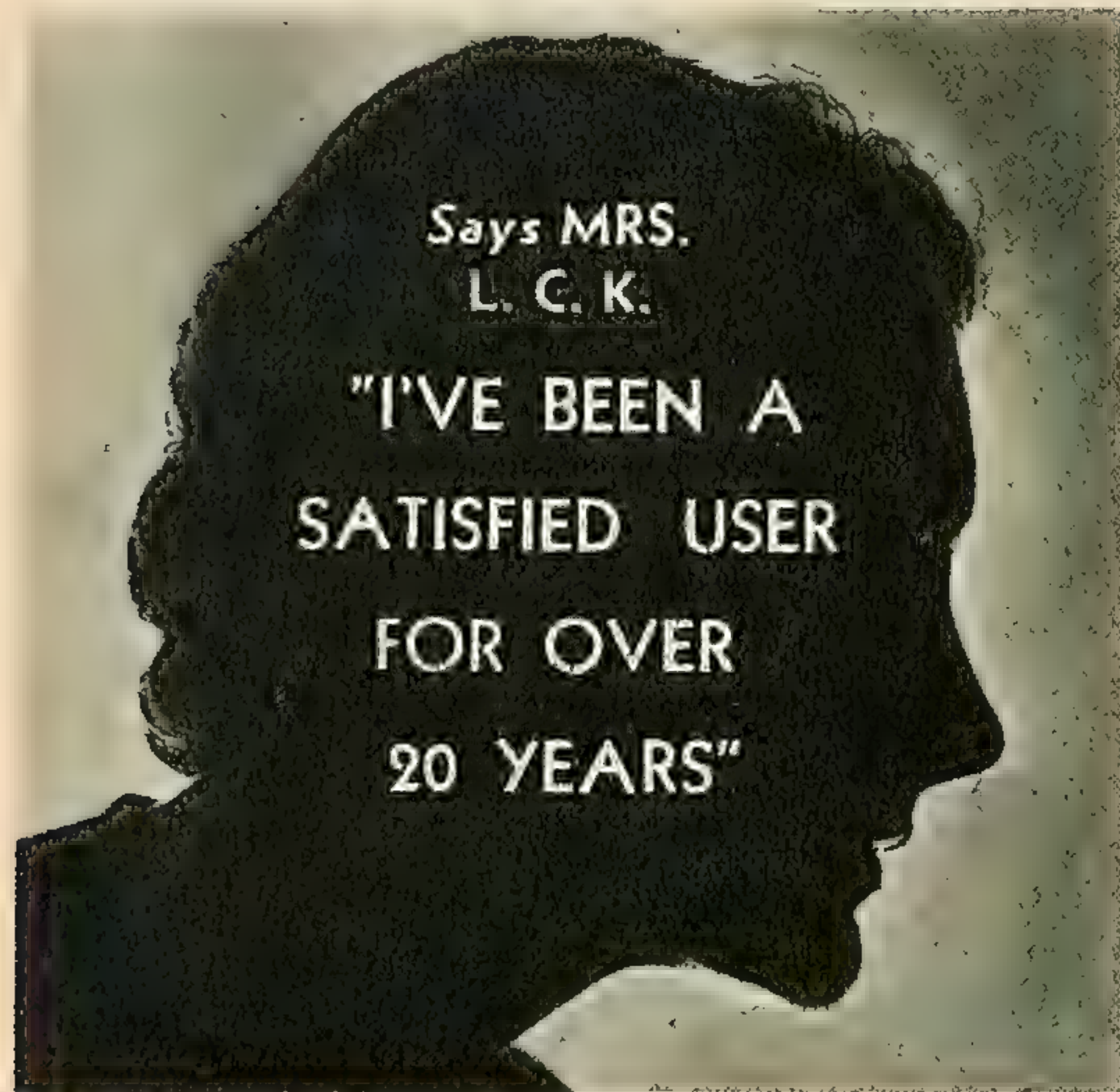


*—clears the skin*

by clearing skin irritants  
out of the blood



# Why Gamble WITH DANGEROUS METHODS OF Marriage Hygiene



## Free Sample Demonstrates Amazing Doubly Effective Method!

**M**UST every woman live constantly in fear of suffering? "Not at all!" say many thousands who have found new happiness and confidence by using Boro-Pheno-Form in marriage hygiene. Originated by a well-known physician for his own practice, its remarkable effectiveness alone soon won coast to coast popularity. Hundreds have written of continued satisfaction 5 to 20 years or more! That record should banish doubt and fear from any mind!

So why imperil health with harsh drugs, some of which are actually poisonous? Their effect at best is perilously brief. Boro-Pheno-Form Suppositories give **DOUBLE** effectiveness—**IMMEDIATE** effectiveness on application and **CONTINUED** effectiveness afterward. Amazingly powerful, yet gently soothing, even beneficial, to inflamed or irritated tissues.

So convenient too! Ready to use, no clumsy apparatus—no mixing—no danger of overdose or burns, and no telltale antiseptic odor. Instead, they are actually deodorizing and are used by many fastidious women for that purpose alone. One trial will convince you that here at last is the ideal marriage hygiene method—and trial will cost you nothing. Mail the coupon below for a liberal **FREE SAMPLE** and informative booklet.

Dr. Pierre Chemical Co., Dept. P-10,  
162 N. Franklin St., Chicago, Illinois.

### Dr. Pierre's BORO-PHENO-FORM Mail Coupon for FREE SAMPLE

DR. PIERRE CHEMICAL Co.—Dept. P-10,  
162 N. Franklin St., Chicago, Illinois

Please send me **FREE SAMPLE** of Boro-Pheno-Form and Free Booklet.

Name .....

Address .....

City ..... State .....

## Ann Sothern's Fall Wardrobe

(Continued from page forty)



Here is Ann at home in tailored pyjamas of soft white flannel, trimmed in brown. House pyjamas are an important part of a girl's wardrobe these days, she says



maneuver the thermometer up or down. Selecting the boxes hit or miss, it was my good luck to find the one that held really the star costume of Ann's entire shopping tour—one of the loveliest evening dresses I've ever seen. White, it was—rustling white taffeta—a dream dress managing to combine at once youthfulness and sophistication, chic and charm.

Moreover, if you want one like it—and you're almost sure to—that can be arranged. Just send for pattern No. 454. Drafted from Ann's own dress, it is an exact copy and is available through HOLLYWOOD'S Pattern Service for 25 cents as HOLLYWOOD'S featured pattern for this month. This pattern, together with the others offered at this time, is offered in 36, 38 and 40 inches bust, and in sizes 14, 16 and 18 years.

● WHILE I WAS exclaiming over the white dress, Ann had produced from another box a coat which, when I saw it, [Continued on page 44]



Ready for luncheon or a shopping tour in navy blue frock of novelty wool with youthful collar and cuffs, Ann is a picture of demureness and chic. Pattern for this frock is shown at left. Order No. 450

### Coupon for your convenience

HOLLYWOOD'S Pattern Service,  
529 South Seventh St., Minneapolis, Minn.  
Send me patterns checked. I enclose.....  
in stamps or coin.

My size..... My bust.....  
454—Taffeta Evening Gown.....25c  
450—Street Dress.....15c  
453—Sports Dress.....15c  
Fashion Magazine.....15c  
(10c if you order a pattern)

(Patterns offered in sizes 14, 16, 18 years;  
36, 38, 40 inches bust.)

Name .....

Street .....

City .....

HOLLYWOOD



# From lovely, blonde

# ANN SOTHERN

TO THE surprise of Ann Sothorn, her guests Helen Davis and Louise Lee, declined her invitation to the preview of, "The Girl Friend," her latest Columbia picture.

"You'll meet screen stars, directors, and other interesting people there," urged Ann Sothorn.

"That's just it," returned Helen, "I'd feel self-conscious meeting glamorous celebrities when I'm so dull looking."

"So would I," returned Louise.

"Nonsense! You're better looking than you think—I'll prove it to you by taking you to Max Factor, the Hollywood genius of make-up. He knows a secret that can make you glamorous too."

An hour later the famous make-up artist was creating a beautiful living portrait from the dull little face of Helen Davis. With every touch of his deft fingers, her face blossomed with new beauty. Color harmony powder, followed by color harmony rouge, then lipstick... suddenly with a thrill of joy, she saw in her mirrored image, a beautiful woman!

"You see new beauty," explained Max Factor, "because for the first time you have used the three harmonized shades of powder, rouge, and lipstick that reveal the beauty of your brunette type. Color harmony is a discovery I originated in creating make-up for living screen star types, and consists of powder, rouge, and lipstick in shades that harmonize with each other, and with the individual colorings of blondes, brunettes, redheads, and brownettes."

Louise was also amazed at the power of color harmony make-up to dramatize her redheaded type. Enchanted with their new found beauty, the two girls attended Ann Sothorn's brilliant preview where they met famous stars, authors, and directors with the poise and assurance that comes to a woman when she knows she is lovely.

"Thanks to your make-up secret, life is going to be much more fun now," they told Ann Sothorn.

Would you too like to share the luxury of color harmony make-up created originally for screen stars exclusively? If you are a blonde, brunette, redhead, or brownette, there is a color harmony make-up that will transform you into a radiant new being just as it did for Helen and Louise. Max Factor's Powder is one dollar; Max Factor's Rouge is fifty cents; Max Factor's Super-Indelible Lipstick is one dollar. At leading stores.

## ANN SOTHERN'S COLOR HARMONY MAKE-UP

**P**OWDER. To dramatize her delicate blonde coloring, and give her skin satin-smoothness, Ann Sothorn uses Max Factor's Rachelle Powder. Its color harmony shade enlivens her skin, and its texture makes it cling persistently. Used exclusively, it safeguards her sensitive skin, keeps it young and normal.

**R**OUGE. To give a radiant, lifelike glow to her cheeks, Ann Sothorn uses Max Factor's Blondeen Rouge. Exquisitely smooth, it blends so easily that it appears to be her own coloring. The color harmony shade remains alluring under any light because it has been light tested.

**L**IPSTICK. Being moisture-proof and pure, Max Factor's Vermilion Super-Indelible Lipstick is applied to the inner as well as the outer surface of the lips, giving them a perfectly natural appearance that remains uniform in color for hours.



Ann Sothorn  
in Columbia's  
"The Girl Friend"

## a Brunette and a Redhead

## Learn how to

## Dramatize

## Their Beauty



# Max Factor ★ Hollywood

SOCIETY MAKE-UP: Powder, Rouge and Lipstick in Color Harmony

### Mail for POWDER, ROUGE AND LIPSTICK IN YOUR COLOR HARMONY

MAX FACTOR, Max Factor's Make-Up Studio, Hollywood:  
Send Purse-Size Box of Powder and Rouge Sampler in my color harmony shades;  
also Lipstick Color Sampler, four shades. I enclose ten cents for postage  
and handling. Also send me my Color Harmony Make-Up Chart and 48-page  
Illustrated Instruction book, "The New Art of Society Make-Up"... FREE.

5-10-100

NAME \_\_\_\_\_

STREET \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_

COMPLEXIONS	EYES	HAIR
Very Light <input type="checkbox"/>	Blue <input type="checkbox"/>	BLONDE
Fair <input type="checkbox"/>	Gray <input type="checkbox"/>	Light <input type="checkbox"/> Dark <input type="checkbox"/>
Creamy <input type="checkbox"/>	Green <input type="checkbox"/>	BROWNETTE
Medium <input type="checkbox"/>	Hazel <input type="checkbox"/>	Light <input type="checkbox"/> Dark <input type="checkbox"/>
Ruddy <input type="checkbox"/>	Brown <input type="checkbox"/>	BRUNETTE
Sallow <input type="checkbox"/>	Black <input type="checkbox"/>	Light <input type="checkbox"/> Dark <input type="checkbox"/>
Freckled <input type="checkbox"/>	LASHES (Color) <input type="checkbox"/>	REDHEAD
Olive <input type="checkbox"/>	Light <input type="checkbox"/>	Light <input type="checkbox"/> Dark <input type="checkbox"/>
Dark <input type="checkbox"/>	Dark <input type="checkbox"/>	If Hair is Gray, check type above and here <input type="checkbox"/>
SKIN Dry <input type="checkbox"/>	AGE	
Only <input type="checkbox"/> Normal <input type="checkbox"/>		



# The Magic of Maybelline Eye Beauty Aids



will instantly transform  
your eyes into glowing  
pools of loveliness

● Beautiful, expressive eyes are within the reach of every girl and woman in the simple magic of the famous Maybelline eye beauty aids. Their magic touch will reveal hitherto unsuspected beauty in your eyes, quickly and easily.

Just blend a soft, colorful shadow on your eyelids with Maybelline Eye Shadow and see how the color of your eyes is instantly intensified. Now form graceful, expressive eyebrows with the smooth-marking Maybelline Eyebrow Pencil. Finish your eye make-up with a few, simple brush strokes of harmless Maybelline Mascara to make your lashes appear *naturally* long, dark, and luxuriant, and behold—your eyes become twin jewels, expressing a new, more beautiful YOU!

Keep your lashes soft and silky with the pure Maybelline Eyelash Tonic Cream, and be sure to brush and train your eyebrows with the dainty, specially designed Maybelline Eyebrow Brush. All Maybelline eye beauty aids may be had in purse sizes at all leading 10c stores. Accept only genuine Maybelline products to be assured of highest quality and absolute harmlessness.



# Ann Sothern's Fall Wardrobe

(Continued from page forty-two)



A simple little frock but very versatile is this brown and white silk polka dotted model of Ann's, with buttoned placket and many pockets. If you would rather have long sleeves, (see pattern at right) you may. Order No. 453

turned my mind from glamorous night scenes in Hollywood, to crisp autumn days, walks on the boulevard, early fall football games and things like that. It was a marvelous new swagger coat of beige tweed with deep armholes, full sleeves tapering to a narrow, cuffless wrist line, and huge fox collar.

With this, came a little brown and white silk polka dotted dress, very simple, and polka dotted hat of the same material, appropriate, too, for early fall days when the sun is still warm and summer-like.

You're interested in this clever dress? Well, why don't you acquire one like it? A pattern for this one, too, is available through HOLLYWOOD'S Pattern Service, pattern No. 453, at a cost of only 15 cents. It is particularly suitable to woolen materials as well as silk, and can be made with either short or long sleeves.



"Swaggerly speaking," Ann's new coat is the latest thing! Material is beige tweed, rough yet not too heavy for Indian summer days. Sleeves are full. Collar huge

## Preview of Fall and Winter Fashions

Order your copy of the new Fall and Winter Fashion Book today. It gives you a complete preview of the new fashions. Of course easy-to-use patterns are available for all designs illustrated. There are styles for every type and every occasion, plenty of clothes for children, suggestions for school lunches.



Incidentally, Ann's observance of fashion trends for fall was, she told me, that light woolen frocks of the marked swagger variety will be exceptionally smart.

● AFTER ADMIRING these lovely things, we went back to unpacking because there was still more to do—two more boxes, in fact.

One contained a navy blue novelty woolen street frock, very sheer and light—and youthful and smart, too. It was made with peplumed jacket, flaring at the back, and had white linen collar and cuffs, trimmed with real Irish lace. This, Ann pointed out, would be especially grand for weather that doesn't demand a coat. To wear with this, Ann had bought a saucy little stitched woolen hat, blue, too, with a perky bunch of velvet flowers on the front.

A pattern for this frock is also offered to you through HOLLYWOOD'S Pattern Service, Pattern No. 450, for 15 cents.

All of these patterns are accurately designed to carry out every detail of the modish clothes displayed by Ann. Clip the coupon from page 42 and send immediately for the patterns that fit your needs.

We were almost through now, looking over Ann's new clothes, with but one box remaining. This contained Ann's new house pajamas. They were soft white flannel, very tailored, with belted coat trimmed with brown buttons, and a brown and white polka dotted scarf to be worn at the throat either ascot fashion or simply crossed and pinned with a brooch.

The shoes that Ann bought to go with her new clothes were simple but smart . . . Plain matching pumps for the blue and brown frocks, white faille sandals for the evening gown and white fabric sandals, fairly low-heeled, for the pyjamas.

## Her One Big Moment

"My one big moment?"

Claudette Colbert repeated the question, and smiled as only Claudette can smile.

"Well," she confessed, "I had ONE. But it was not love, nor romance. The biggest thrill of my life came upon that night when I first



played my role in *A Kiss in a Taxi* and walked out in front of a Broadway (New York) audience for my first curtain call alone. For sure, one gets a kick out of being applauded when one first appears upon

a stage and takes bows with the rest of the cast. But there is no thrill in all the world quite so thrilling as that of standing there alone, on a Broadway stage, in front of a big audience, when you know, in your heart, that the audience has asked for you—just you—alone.

"I've been thrilled—but that was the one big moment, the one big thrill of my career."



Dear Mom  
I got to grannys on Monday and after supper granpop took this picture. granny is smiling but she was really kinda cross cause my clothes have tattletale gray she sed. She sed cannt you see how gray your pyjamas are? they tell everybody they arent really clean she sed. Wich made me say my mother works like anything on washday but she sed the trubble is your soap doesnt get out ALL the dirt. So granny sed to tell you you ought to use fels-naptha soap like she does on account of its got heeps of naptha right in the golden soap and it gets clothes white as mopsies new baby rabbits. I'm bringing a rabbit home to show you how awful wite that is. Billy

© FELS & CO., 1934

**P. S.—** Billy's mother did get rid of tattletale gray with Fels-Naptha Soap—and so can you!

Try it! Get some Fels-Naptha

at your grocer's today—and see how *safely* and *beautifully* it washes even your very daintiest things—how easy it is on your hands!





*"Reduced*  
**37**  
**POUNDS**  
with  
**DILEX-REDUSOLS**  
writes  
Mrs. H. H. Langley

NOTE: MRS. LANGLEY USED THE SAFE DILEX-REDUSOL METHOD OVER A PERIOD OF 10 WEEKS.

Now **YOU**, too.

can take off pounds of ugly fat this safe, easy, quick, way!

NO DIETING . . . NO  
SELF DENIAL . . .  
NO STRENUOUS  
EXERCISES!

**You May Eat What  
You Wish and As  
Much As You Want!**

Sounds too good to be true? Yet it is true. Dilex-Redusols increase your metabolism; that is, they turn food into energy instead of fat. You will be amazed at your increased vitality!

**REDUCE**  
**12 Pounds**  
**.. in five Weeks**  
**.... or no Cost**

We make this guarantee because hundreds of tests have proven that consistent use of Dilex-Redusols will reduce your weight to *what it should be!* They will not reduce you below normal! The length of time required depends upon the number of pounds you need to lose.

**There Is No Need to Change Your Present Mode of Living**

At last you can reduce safely and quickly without denying yourself the good things of life. You do not need to diet or go through tiresome exercises—simply take these carefully prepared capsules and watch the pounds disappear! Dilex-Redusols are effective because they remove the cause of obesity.

**Both Men and Women Report  
Amazing Reductions**

**"REDUCED 24 POUNDS", SAYS MR. C. W. P.**

"I stay around 180 pounds, having reduced from 204 pounds and feel fine. I still have about 50 tablets left in my second box."

**"LOST 40 POUNDS", WRITES MRS. H. C. R.**

"On February 20th I weighed 193 pounds and now, May 31st, weigh only 153 pounds. Enclosed find money order for another box of Dilex-Redusols."

**The DILEX-REDUSOL Way is the Safe Way!**

Do not accept any substitute for safe Dilex-Redusols . . . the absolutely harmless capsules that reduce your weight by increasing your metabolism. Dilex-Redusols contain no thyroid extract or other harmful ingredients. They are absolutely safe when taken as directed.

Beware of any product that makes extravagant claims for more rapid reductions . . . responsible physicians will tell you that it is harmful for anyone to reduce more than 15 pounds a month.

**DON'T WAIT... MAIL COUPON NOW**

**DILEX INSTITUTE,**

9 East 40th St., Dept. 2810A, New York City

☐ Enclosed find \$3.00, please forward, postpaid one box of Dilex-Redusol Capsules.

☐ Send Dilex-Redusol Capsules, C.O.D. I will pay postman \$3.00 (plus 23 cents postage.)

If I do not lose at least 12 lbs. after taking the first box of Dilex-Redusols as directed, you will refund my \$3.

Name .....  
Write Mr., Mrs. or Miss

Address .....

Height..... Weight..... Age.....  
Orders from Canada and Foreign Countries, Cash in Advance

# Memos of a Modern Miss

By  
**PEGGY WOOD**

Here is a charmingly different column written by a famous stage actress who mingles with stars from daylight to gaylight



Peggy Wood's excellent work in RKO's *Jalna* has won praise from critics the country over, indicating a bright future in films

**I**F YOU'RE A CURIOUS woman—and who of us can deny it—you have yearned for information at some time or other on those beautiful top-pieces — or wigs—which are turning up with amazing frequency in our current trend of costume pictures.

Last month for the first time, I visited The House of Westmore, popular beauty quarters of the stars, and unearthed some interesting facts on one of the strangest industries of our time.

It's something of a modern version on the theme of O'Henry's best beloved story, *The Gift of Magi*. Remember it? About the husband who sold his precious gold watch chain to get his wife a comb and brush for Christmas—and of the same wife who sold her long and beautiful hair to buy him a watch for that same gold chain? Only in Hollywood the results are not nearly so upsetting as those must have been. Rather, they are crowning glories!

Luncheon at the famous Hollywood Vendome never ceases to be exciting. Everyone seems to be so interested in where and how you've been. Marlene Dietrich was lunching there the other day with her adored and adoring daughter. I had met Miss Dietrich in Elisabeth Bergner's dressing-room in New York during the run of the play, *Escape Me Never*, and it was amusing to think I was sitting with the two *Catherines*. They have been old friends for years.

They tell me there are actual colonies of women in Italy, Russia, China, and Germany, subsidized to grow and furnish hair for these Merry Wigs of Westmore. Behind locked vaults, heavily barred, and carefully guarded, there are some three thousand pounds of luxurious locks in all colors, textures, and lengths, wait-

ing to be converted into transformations. This hair is purchased by the pound, the price depending upon the texture and length, ranging anywhere from two dollars to as high as one hundred dollars per ounce. "Natural" platinum hair would come under this latter rate. Reasonable at twice the price for some yearning souls I know! At any rate, you must go behind the scenes of wig lore when you come to Hollywood.

Elisabeth Bergner is desperately shy. I wonder what she will make of things when she comes to Hollywood. I met her in London on the night of the premiere of her first English-speaking picture, *Catherine the Great*. Again I was in her dressing room, and two of the great powers in the movie world of Great Britain dashed in to try to persuade her to fling a coat over the shabby costume of *Gemma Jones* and rush over to the Leicester Square Theatre to make a personal appearance after the picture's finale. The Prince of Wales and Austrian Ambassador were among those present and felt it would be simply superb if Miss Bergner would show herself to the distinguished audience.

She would not. For she could not. Terrified at the idea she backed up against the wall and shook her head. She wasn't dressed like *Catherine the Great*, she didn't feel like *Catherine the Great*, and she was scared to death of all those people!

Over the cocktails at Dorothy Parker's grand party last month—this rare story on Will Rogers. That shy, gentle man you've heard, no doubt, has a standing dislike on posing for front-face pictures, preferring his less "self-conscious" profile. A new cameraman had not been informed of the tradition, so upon a certain day approached Mr. Rogers for a straight-

HOLLYWOOD



front smiling picture. To the set's amazement, Rogers said "Okay." Forthwith disappearing to his dressing room and returning when the cameraman wasn't looking (or so he thought) slipped a tiny piece of cardboard in front of the lens.

"All set—shoot!" said he, and proceeded to glare, mugg, and grin straight-front, into the camera. "Thank you, Mr. Rogers," said the stillman.

And from what I understand Mr. Will doesn't know yet that the boy plucked his intended "foil" from the lens just before shooting.

Another story has Hollywood chuckling. Fay Wray, who I understand has never been a demon for sensationalism or witicism on any counts, has returned from England with a dandy store of repartee and poise. A certain reporter, interviewing her in New York, in prying for a startling "lead," asked her this extraordinary question, "Tell me, Miss Wray, what do you think of the quintuplets?" The lady answered smiling, unhesitatingly, "I think there are five of them, don't you?"

I like to hear the rustle of taffeta. It has the sound of grandmothers' ghosts passing by — feminine and romantic. Gloria Swanson wears black taffeta with a divine flair—and a consciousness for that era of long ago.

If you want to look romantic and swoon-making, wear a gardenia in your hair. A real gardenia. How you'll keep it in is your lookout, but the Hollywood gals are being ingenious about it. Another innovation is a numerology set-up for carnations, or other fragrant flowers in season. Place four of them, two by two, end to end and tie the stems with a wide satin bow to match your costume. Wear under your chin and sally forth. They won't last as long as artificial ones, but they are good luck—and chic.

They tell me pajamas are finally and definitely on the wane unless their incognito is originality. Miriam Hopkins wore a pair at a recent informal gathering; blue with small white dots. The trouser line was indistinguishable in its full bias drape.

For us women who worry about the three big L's—Life, Love and Loneliness—may I recommend one of the finest books, *A Woman's Best Years*, on the Art of Staying Young. Written by W. Beran Wolfe, M. D., Bette Davis brought it to my attention, for which I am grateful.

Have you your own private gold-embossed recipe book? Then whip it out and turn to the H's—I snatched this grand hors d'ouvres secret from Mrs. Edgar Selwyn. Shredded lettuce, ground peanuts and mayonnaise (enough to hold together) a dash of onion oil—and wrap in leaves of baked ham. Delicious, but you'll never have enough.

OCTOBER, 1935

# "SUB SOIL" GROWS GOOD BLACKHEADS



## ONLY A PENETRATING FACE CREAM WILL REACH THAT UNDER-SURFACE DIRT!

By *Lady Esther*

Those pesky Black-heads and Whiteheads that keep popping out in your skin—they have their roots in a bed of under-surface dirt.

That underneath dirt is also the cause of other heart-breaking blemishes, such as: Enlarged Pores, Dry and Scaly Skin, Muddy and Sallow Skin. There is only one way to get rid of these skin troubles and that is to cleanse your skin.

### A Face Cream that Penetrates

It takes a penetrating face cream to reach that hidden "second layer" of dirt; a face cream that gets right down into the pores and cleans them out.

Lady Esther Face Cream is definitely a *penetrating* face cream. It is a reaching and searching face cream. It does not just lie on the surface. It works its way into the pores immediately. It penetrates the pores, loosens and breaks up the waxy dirt and makes it easily removable.

### It Does 4 Things for the Benefit of Your Skin

First, it cleanses the pores.

Second, it lubricates the skin. Resupplies it with a fine oil that overcomes dryness and keeps the skin soft and flexible.

Third, because it cleanses the pores thoroughly, the pores open and close naturally and become normal in size, invisibly small.

Fourth, it provides a smooth, non-sticky base for face powder.

I want you to see for yourself what Lady Esther Four-Purpose Face Cream will do for *your* skin. So I offer you a 7-day supply free of charge.

Write today for this 7-day supply and put it to the test on your skin.

### See for Yourself!

Note the dirt that this cream gets out of your skin the very first cleansing. Mark how your skin seems to get lighter in color as you continue to use the cream. Note how clear and radiant your skin becomes and how soft and smooth.

Even in three days' time you will see such a difference in your skin as to amaze you.

### At My Expense!

With the free tube of cream I'll also send you all five shades of Lady Esther Face Powder. Thus, you can see which is your most flattering shade and also how well the cream and powder go together to give you a lovely complexion.



### Make This Test

Pass your fingers over your whole face. Do you feel little bumps in your skin? Do you feel dry patches here and there? Little bumps or dry or scaly patches in your skin are a sure sign of "sub soil" or under-surface dirt.

(You can paste this on a penny postcard.) (17)

Lady Esther, 2030 Ridge Ave., Evanston, Ill.

Please send me by return mail your 7-day supply of Lady Esther Four-Purpose Face Cream; also all five shades of Lady Esther Face Powder.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

(If you live in Canada, write Lady Esther, Toronto, Ont.)

**FREE**



**"I SUFFERED  
BY DAY  
I SUFFERED BY NIGHT**



**No One Will Ever Know  
the Agony I Under-  
went in Silence!"**

**I**F there's anything will make you miserable and wear you down, it's Piles. The person who has Piles can't walk, sit, stand or even lie down in comfort. The agony writes itself on your face and makes you look years older than you are.

The worst part about Piles is that, on account of the delicacy of the subject, many hesitate to seek relief. Yet, if there's anything in need of medical attention, it's this trouble, for it can develop seriously.

Piles may vary in form. They may be internal or external, painful or itching, or both. They may be bleeding or not. Whatever form Piles take, they are something to be concerned about and something to treat promptly.

### **Perfect Comfort**

Effective treatment for Piles today is supplied in Pazo Ointment. Pazo is quick-acting. It is reliable. It almost instantly relieves the distress and restores comfort. Pazo is highly efficacious for the reason that it is a scientific formula of threefold effect.

First, it is *soothing*. This tends to relieve soreness and inflammation. Second, it is *lubricating*. This tends to relax drawn parts and also to make passage easy. Third, it is *astringent*. This tends to reduce swollen parts and to stop bleeding. Thousands have used Pazo with success when other measures have failed.

### **Now in 3 Forms**

Pazo Ointment now comes in three forms: (1) in Tubes with Special Pile Pipe for insertion high up in the rectum; (2) in Tins for application in the ordinary way; (3) in Suppository form (new). Those who prefer suppositories will find Pazo the most satisfactory, as they are self-lubricating and otherwise highly efficient.

### **Try It!**

All drug stores sell Pazo in the three forms as described. Get it today in the form you prefer and try it out. Your money back if it doesn't more than amaze you with the relief it affords.

# FLORENCE RICE'S AUTUMN JAM

Autumn time is jam time anywhere! Take to your kitchen and try these suggestions

by ANITA BLAKE



If Florence's pineapple jelly is sufficiently cooked, it never fails to jell

**I**S YOUR jam and jelly-making under way? To say nothing of your pickle-making?

The "frost is on the pumpkin"—or almost and autumn's in the air. The wind whistles in the chimney on a chill afternoon and the sun goes down before six . . .

Makes you think about getting ready for winter . . .

And in thinking along those lines you must realize, of course, that no

household is shipshape for winter without those fetching rows of jars and glasses on the cupboard shelf, ready for those cold months when hot cakes, hot bread, hot biscuits are in order with their accompanying demand for jam and jelly and marmalade . . .

All of which leads us straight to the Hollywood apartment of Florence Rice where, between pictures, she likes to put on an [Continued on page 56]

## FAMOUS SANDWICH FILLINGS

How would you like a sandwich recipe that has traveled round the world? We've a copy here for you.

It has been included on a little leaflet of famous sandwiches, salads and desserts, which we'll be glad to send FREE, if you remember to inclose a stamped addressed envelope.

Other leaflets you'll want are:—

Bridge Bites For Fall Months..... 5 cents

Bridge Bites For Winter Months..... 5 cents

Things To Serve With The Dutch Lunch..... 5 cents

Address your letter to Anita Blake, Hollywood's foods editor, 529 South 7th St., Minneapolis.



# GADGET GOSSIP



● IT IS EMBARRASSING to suggest a drink—and then not have any soda in the house for a high ball. Raquel Torres, in photo above, has a sure remedy for such a situation. She possesses one of those extremely handy Sparklet Syphon bottles which charges its own water in no time! With these bottles comes a box of "cartridges" or refill bulbs so that potential "charge" is available at all times. You just slip a bulb into a little gadget at the top of the bottle, press a lever, and the rest is easy. Raquel keeps it on a shelf just above her bar. It's made of hand blown crystal, sheathed in silvery woven wire, and looks very swanky.

• • •

● ADRIENNE AMES has a remarkable new roaster—one of the electric variety known as a Nesco Automatic Electric Roaster, "The Royal Line." Really, it is an electric oven, and in it you can cook whole dinners. Of heavy insulation, it confines heat to the food instead of allowing it to escape into the room. Of course, you can use one of these in any part of the house where there is an electric socket. Four sizes are available.

• • •

● THOSE CLUB ALUMINUM griddles which bake hot cakes on one side and broil steaks on the other (no, not at the same time) are simply swell, according to Barbara Stanwyck. They are heavy and shiny and don't need greasing at all. Then, when you turn them over, there is another flat surface, surrounded by a groove which catches the "drippings." Barbara also has sauce pans which she uses, covered, on the top of the stove for baking things such as potatoes and such.

• • •

● WORRIED ABOUT moths getting into blankets, draperies and so on? "Think nothing of it," says Joan Crawford, who has solved her own moth worries by using Mortex, a moth proofing spray manufactured by the Murray and Nickell Manufacturing Company, of Chicago. You spray it on with a special gadget. It is stainless and harmless to all fabrics.

OCTOBER, 1935

"Poor me, I do feel sorry for myself this morning. What a night, what a night! But how can a girl get her beauty sleep when her skin's all over prickles and chafes?"



"Lookit what's come into our life! Bet if I sprinkled myself with clouds and clouds of this Johnson's Baby Powder I'd like myself again."



"Mmm — now I'm better. That smoothy-soft powder makes me feel so nice — and smell so nice — and look so nice. I'll just have to give myself a great big kiss. There!"



"I'm Johnson's Baby Powder...count on me to keep babies fine and fit! Just feel my satiny-smoothness between your thumb and finger...I'm made of finest Italian talc. No gritty particles in me...and no orris root, either. Try me—and don't forget my partners, Johnson's Baby Soap and Johnson's Baby Cream."

Johnson & Johnson  
NEW BRUNSWICK NEW JERSEY



# WEAK, RUNDOWN NERVOUS, SKINNY MEN AND WOMEN!

How  
"Jimmy"  
Braddock  
NEW WORLD'S HEAVY-  
WEIGHT CHAMPION  
Made Startling  
Discovery that Added  
26 lbs. in 6 Weeks and  
Built His Shattering  
New Strength!

Shows Why Tired, Weak-  
ened, Rundown Folks  
Quickly Build Up Rugged  
Strength and Tireless  
Energy This New, Easy  
Way. 5 Added Lbs. The  
First Week or No Cost!

Take the advice of the new World's  
Champion—"Jimmy" Braddock—if you are  
weak, rundown, underweight and ailing.  
After searching for years, he at last  
found the quick, scientific way to  
build up rugged new strength,  
good solid pounds of hard flesh  
and dazzling energy. In 6 weeks  
before the fight he gained 26 lbs.

He says: "Tests convinced me that rundown conditions,  
poor blood and skinniness come frequently from iodine-  
starved glands. When these glands—particularly the im-  
portant gland which controls weight building—lack  
NATURAL PLANT IODINE (don't confuse this with  
ordinary chemical iodine), even diets rich in fats and  
starches fail to add weight and produce energy. That's why  
skinny folks often have huge appetites, yet stay skinny."

With the discovery of Kelpamalt—a mineral concentrate  
made from a huge 90-foot sea plant harvested off the  
Pacific coast, you can now be sure of your needed ration  
of plant iodine in concentrated, easy to take form. 1300  
times richer in iodine than oysters, Kelpamalt helps your  
food to do you good, build rugged strength, add weight  
and banish fatigue. Its 12 other minerals stimulate the  
digestive glands which produce the juices that enable you  
to digest fats and starches. 3 Kelpamalt tablets contain  
more iron and copper than 1 lb. of spinach or 7½ lbs. of  
fresh tomatoes, more iodine than 1,386 lbs. of lettuce,  
more calcium than 6 eggs.

Start Kelpamalt today. Even if you are "naturally  
skinny", you must add 5 lbs. the first week or the trial is  
free. 100 jumbo size Kelpamalt tablets—four to five times  
the size of ordinary tablets—cost but a few cents a day to  
use. Get Kelpamalt today. Kelpamalt costs but little at  
all good drug stores. If your dealer has not yet received  
his supply, send \$1.00 for special introductory size bottle  
of 65 tablets to the address below.

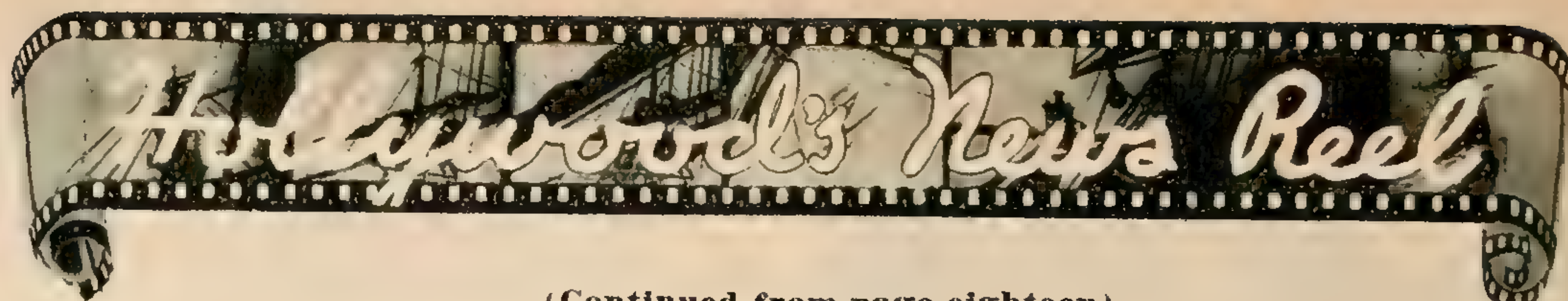
## SPECIAL FREE OFFER

Write today for fascinating instructive 50-page book on How to  
Add Weight Quickly. Mineral Contents of Food and their effects  
on the human body. New facts about NATURAL IODINE.  
Standard weight and measurement charts. Daily menus for  
weight building. Absolutely free. No obligation. Kelpamalt  
Co., Dept. 653, 27-33 West 20th St., New York City.

Name \_\_\_\_\_

St. \_\_\_\_\_ City \_\_\_\_\_

# Kelpamalt Tablets



(Continued from page eighteen)

## Bill Goes Recluse

WITH HIS OLD pal, Ronald Colman, back in Hollywood, you're not hearing so much about the joint goings-and-comings of Bill Powell and Jean Harlow as you did a while back, although Bill and Jean still are on the most friendly terms.

But twenty years of close association on hunting and fishing trips, and in listening to one another's joys and sorrows, is something that isn't quickly forgotten, so Ronald and Bill are enjoying things together during the month that each is "between pictures." When they're not battling the waves of the Pacific aboard a chartered schooner yacht, they're whipping mountain trout streams together.

• •

## Parental Pride

LONG BEFORE THEY had waxed wealthy through their respective talents, Gracie Allen and George Burns and Mary Livingstone and Jack Benny made up a friendly foursome. The coming of success only served to strengthen the bond between the two couples.

About the time Mary and Jack adopted little Joan Naomi Benny and Gracie and George became foster-parents to tiny Sandra Burns, though, the two pairs entered into a warm competition based on their own boastings to each other as to the accomplishments

of their respective youngsters. Today, the Livingstone-Benny combination stands one up on the Allen-Burns duo because the former's child was the first to switch from the creeping to the walking stage, and, as a result, Mary and Jack collected a bet from Gracie and George.

Now Gracie and George are about to adopt another orphan.

"That's still all right," said Benny. "That will give them two chances to our one, but Mary and I are not worrying."

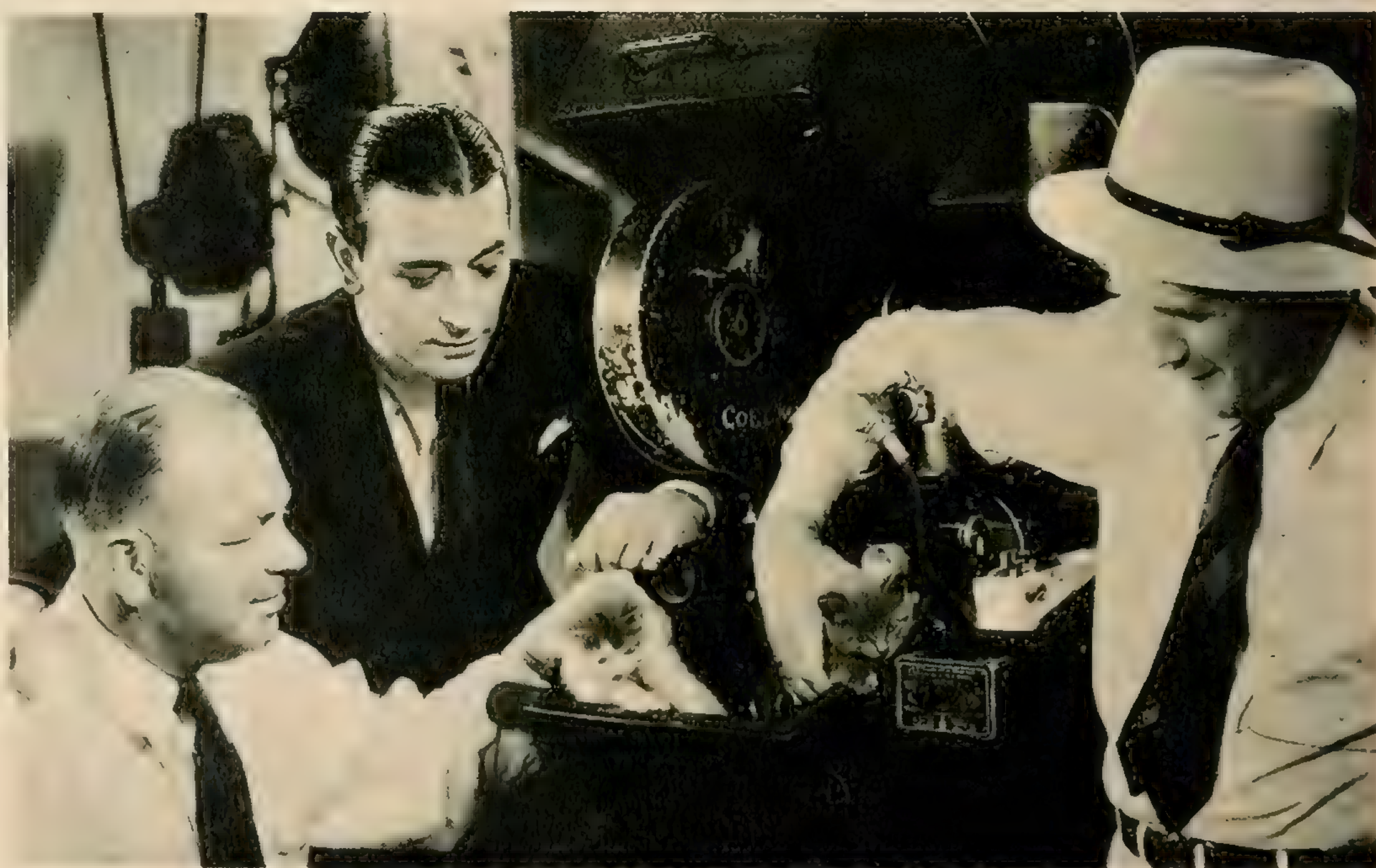
"We'll simply demand a fifty per cent handicap for Joan!"

• •

## Pal—Or What?

IT'S ALL BECAUSE he's a friend of her mother's, Cary Grant's pal-ing around with Betty Furness. But Hollywood scents romance and refuses to believe otherwise.

"Take care of my che-ild," quoth Mrs. Furness to Cary, as she left for a vacation in the east, "and don't let any bad men get hold of her." "Right-o," answered Cary, gallantly, and immediately proceeded to take the Betty places. So that no bad man would have an opportunity, Cary is still squiring the little gal to parties and such . . . and Hollywood still refuses to take his word for it that he's a friend of the family.



And they wondered what made the noise in the sound track! Tay Garnett, director, George Raft, and Cameraman Joe Walker found two frightened kittens in the sound box while filming *Rich Man's Daughter* on the Columbia lot

HOLLYWOOD



# Dick Powell Tells the Scare of His Life

(Continued from page thirty)

took hold of me, clutched hold of me in fact and hung on like grim death! I couldn't shake it off! Every inferiority that I possessed began clamoring . . . you know, the way the rest of your teeth begin to ache when one tooth is abscessed . . . sort of a sympathetic chorus! And I wasn't the only one. Others in the cast felt much as I did. Bill Shakespeare had put the Injun sign on Hollywood. To add to my misery *The Dream* was to be directed by Max Reinhardt, who is not only famous all over the world for the beauty of his stage sets but because he would have nothing but the finest acting in his plays. And me NO actor! Do you blame me for being frightened?

"Well, a contract is a contract, so I was fitted for my costumes and the rehearsals began."

(Now, friend reader, we are going to switch you to another station on the Warner lot . . . we want Jean Muir, who plays Helene in *The Dream* to tell you what happened to Dick during rehearsals . . .)

"It was awfully funny . . . the way Dick finally got into his stride in *The Dream*!" Jean told me, her blue eyes brimming with laughter.

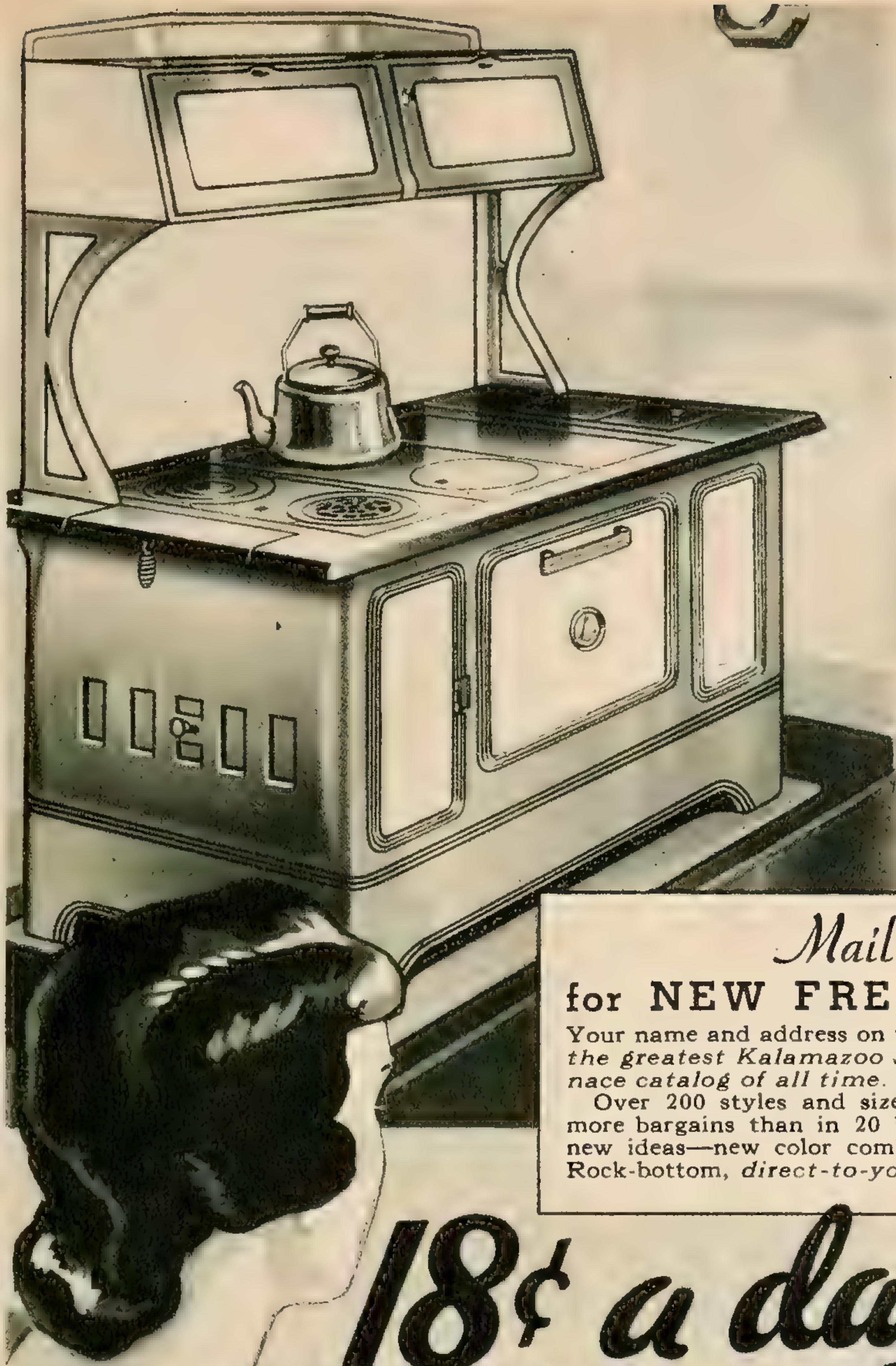
"The first five days of rehearsal were pretty bad for everyone. We were all worried and felt out of place in our parts before the camera. Some of us had worked with Reinhardt on his production of *The Dream* when it was given last summer in the Hollywood Bowl. Those of us who had knew how kind and how patient Mr. Reinhardt was and we were not exactly scared . . . but Dick, who hadn't been, was. He hadn't seen the Bowl performance either.

"Somehow, it hadn't dawned on him that *The Dream* was a comedy and a ribald one at that. The first day he came out on the set, his face was deadly serious, his hands rather shaky. He read his part in a monotone, accompanied by what he considered appropriate Shakespearean gestures. He was nervous because he was confronted with a new problem.

"Reinhardt rehearsed and rehearsed one simple little scene. No one was criticised, no one scolded. But somehow Dick couldn't seem to get the hang of it. I noticed, though, that Mr. Reinhardt was gradually jostling Dick around the scene until he came pretty near to the right approach. Then, on the fifth day, in the middle of a particularly difficult version of the scene, Dick's face lighted up and he shouted at the top of his lungs, 'I GET THE IDEA . . . YOU CAN GAG IT!' (meaning you can kid it) . . . the idea that *The Dream* was sort of a slap-stick comedy had at last percolated through the wall of uncertainty which surrounded Dick.

"After that there was no more confusion. Dick romped through the play like a kid just let out of school. He LOVED it! He ran off with all his scenes! He was GRAND! Mr. Reinhardt beamed on him like a proud papa. Dick's enthusiasm was contagious. We were all the better for it. Somehow in finding himself he made all more at ease . . . we all did better work."

OCTOBER, 1935



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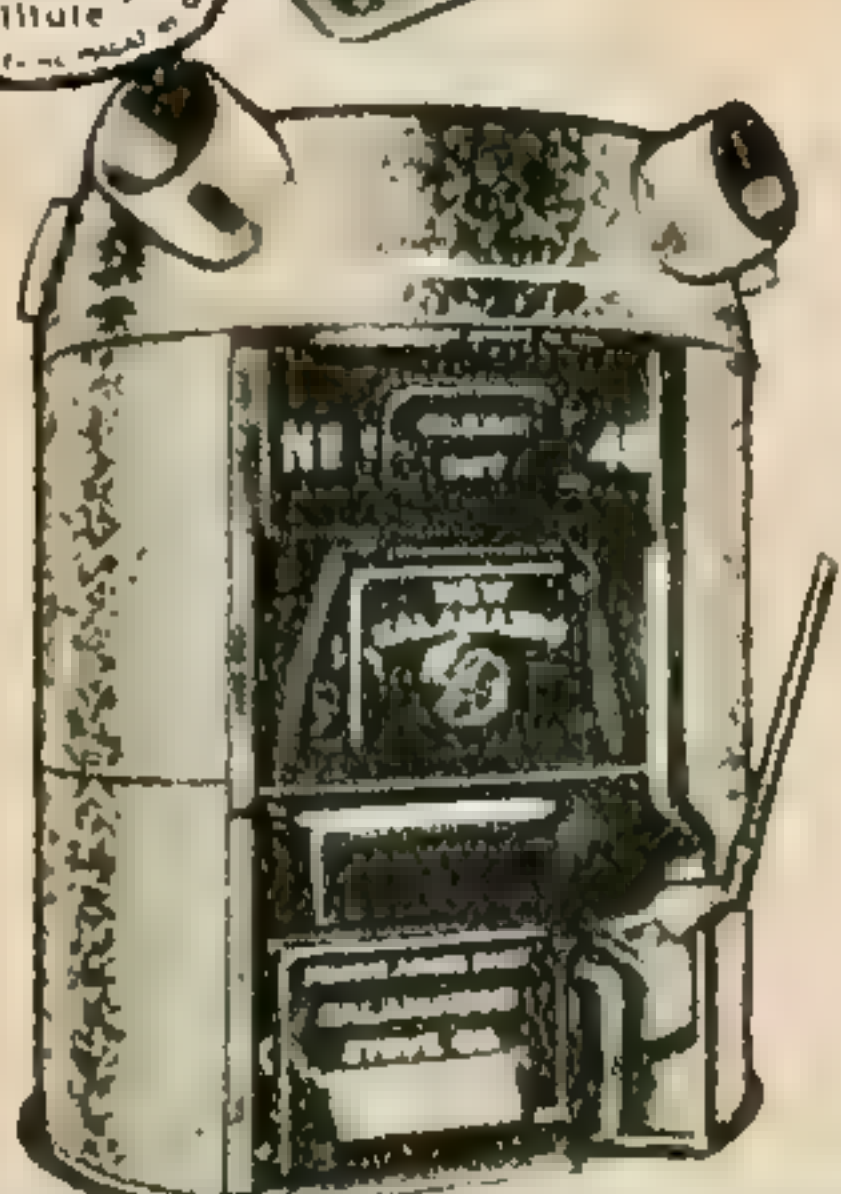
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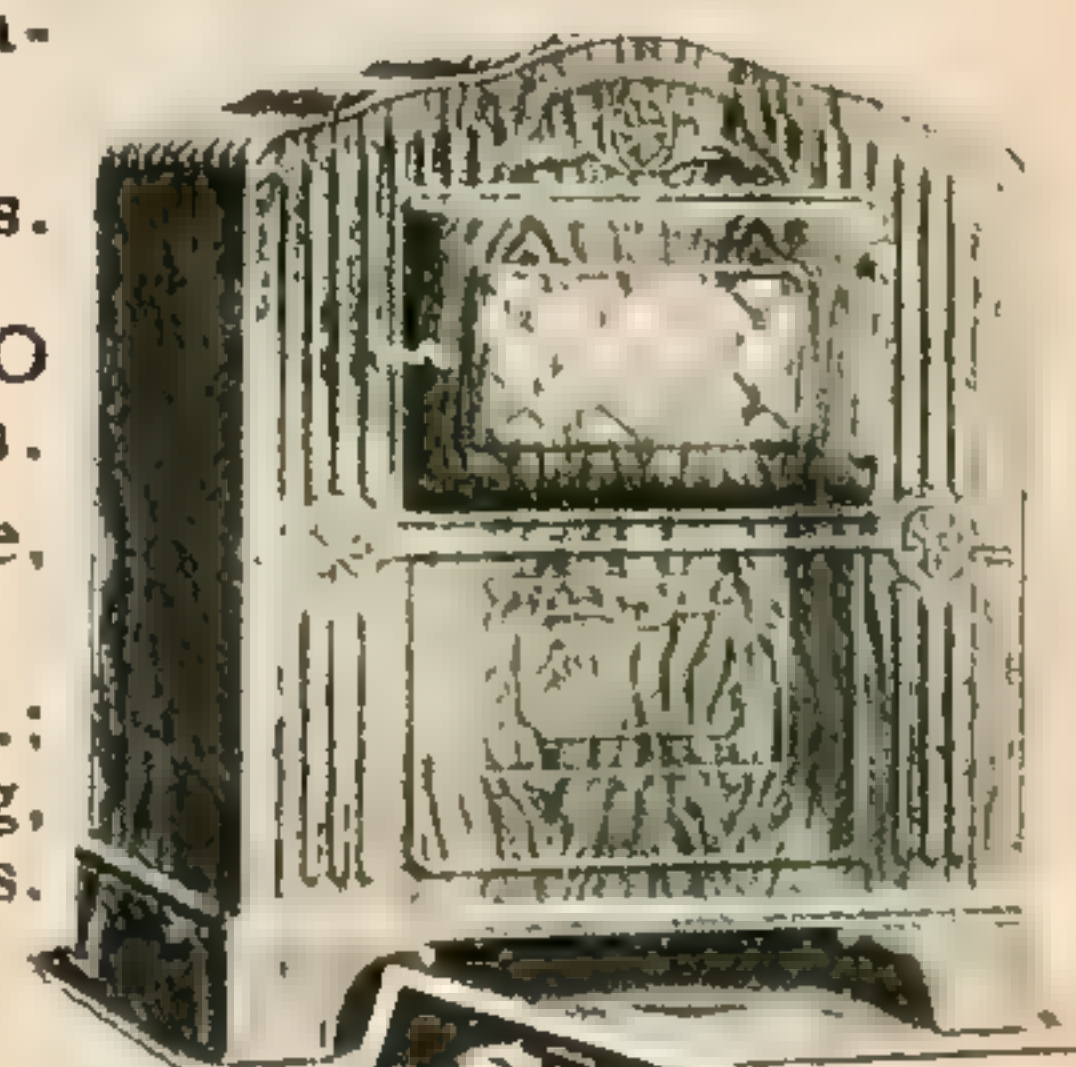
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## 'Urlingham 'Amburger 'Unt in 'Ollywood

(Continued from page thirty-six)

Bennett and Joan Crawford and Carole Lombard and Norma Shearer and gals like that. And the movie star players became grandstand conscious. That was when Edide Cantor started kidding them about it. One day, when Spencer Tracy and Charlie Farrell rode through a whole chukker without even a swing at the ball, Eddie yelled so that everybody could hear:

"Heh heh heh—they can't see the ball! —they're riding *sideways* so they can keep their profiles to the stands . . . !"

● SO TRACY AND Farrell and the rest of them decided that they'd have to find a game where such hoi polloi as Cantors and things like that couldn't horn in and razz 'em. Well, Ted, it so happened that by now, a lot of English players had come to Hollywood and among other things they talked of fox-hunting.

Up to then, Hollywood's movie stars thought fox-hunting was what their wives did in boulevard fur stores. But the visiting Englishmen explained that it was the snootiest sport of all. Even the Prince of Wales did it.

"Do they let Eddie Cantor stand on the sidelines and make wisecracks?" demanded the Hollywoodians.

"Pon my word, no," exclaimed the English. "Why, such persons cawn't even approach a fox hunt!" That settled it. Before you knew it, Hollywood had formed its first fox-hunt association.

The Hurlingham Hunt Club, they called it. The Hurlingham Hunt Club of Hollywood. Gable and March and Merle Oberon and Tom Moore and his wife and James Gleason and Frank Borzage and Bob Montgomery and Herbert Marshall and Claude King and John Halliday—they're all members. They found and hired one Captain H. G. Conar, Irish fox-hunting and polo star and one of His Majesty's most brilliant army officers, as their Master of Fox Hounds.

Captain Conar's first job was to teach them how to pronounce the name of their club. Within a week, he had them all saying it properly—"the 'Urling'am 'Unt Club of 'Ollywood." That was a grand start. Then he explained that they needed some fox hounds.

● GABLE SAID HE had a nice Scottie. Montgomery offered a Great Dane and a wire-haired terrier. Freddie March tendered his dobermann-pinscher. But Captain Conar said fox hounds were born, not made, and they had to import some.

It was at this juncture that Samuel Goldwyn, of *all* people, became an angel in disguise. He was about to produce a picture called *The Dark Angel*, and there was a fox-hunting sequence in it. To make it authentic, he brought over a pack of real Lord Fitz William fox hounds from Britain, and then began looking for actors who could ride. A friend told him about the 'Urling'am 'Unt Club of 'Ollywood—and that's how fox-hunting history came to be made in Hollywood, Ted. Sam Goldwyn promptly hired the whole 'Urling'am 'Unt Club to play in his film! And because they wanted to have their first fox-hunt, they decided that it'd be swell to let Sam pay for it and let him take movies of it for his old picture.

So at last, one fine afternoon, Merle and

Freddie and Bart Marshall and Tom Moore and a lot of other 'Urling'ammers got together in a place called Happy Valley, near Calabasas, about forty miles from Hollywood, where the scenery is like Old England.

They had on their pink coats, without which it would be stinkingly *de trop* to hunt the fox. They had side-saddles for Merle and the other lady riders. It wasn't any trick for Merle, because she used to hunt foxes in England, but one cowgirl extra wanted to know how in blankety-blank-blank a dame could wrap her legs around a horse off'n a saddle like that! Goldwyn paid her her day's salary and told her she could go home.

Well, eventually all was ready. The camera was set; the riders all in the saddle, the fox-hounds were baying impatiently, Director Sidney Franklin gave the order to start.

"Yoicks! Yoicks!" yelled Captain Conar, which is the proper thing to yell in fox-hunting, it seems.

"What is he yelling that for?" asked Goldwyn. "Yoicks is what's in eggs. Have we got eggs in this picture?"

● THEY EXPLAINED IT to him, and started over again. The dogs howled, and stood still.

"Ain't they supposed to run?" demanded Goldwyn. "Am I paying for fox hounds and they don't hunt a fox?"

It was then that the prop man groaned. "Mein Gott," he shrieked; "I forgot to bring a fox!"

Now there was a fine state of affairs! There was a nice how-de-do!! There, in short, was a pretty kettle of fish!!!—five thousand dollars worth of production per hour, held up for want of a fox.

"Get a fox! Get a fox!" everybody yelled. But nobody knew where to find a fox. Someone suggested getting a Hollywood actor's agent instead, but they decided an agent couldn't run fast enough, and anyway, the dogs wouldn't care for his scent. It was Merle Oberon who saved the day.

"Get," she cried, "some hamburger!" "What!!!" protested Director Franklin. "You want to feed these so-and-so dogs, after they've laid down on us?"

"No—make them hunt the hamburger," explained Merle.

In company cars, the company sped to Calabasas. Calabasas used to have two butcher shops, then. Now it has only one. The proprietor of the other has retired, on the proceeds of the hamburger he sold to Sam Goldwyn that day—and partly from shock. In Calabasas, they speak of it in the same breath with the days of '49. "The Great Hamburger Rush" they call it.

● ANYWAY, WITH 27 POUNDS of hamburger in a burlap bag, the company hurried back to Happy Valley. There they tied the bag behind a horse and dragged it over the course. The fox hounds got one scent of it, and were rarin' to go. Sam Goldwyn offered to kiss Merle Oberon in thanks. Merle looked at Sam and told him never mind. Then Director Franklin gave the order to start the scene.

The hounds were unleashed, and off they went, filling the air with great bellows of joy. And then came debacle! ! !

HOLLYWOOD



—on every horizon, appeared dogs. Over the hills and from the valley, they came. They had heard the baying of the hounds and they caught the scent of the hamburger. There were big dogs, there were little dogs; there were fat dogs, there were thin dogs; there were long dogs, there were short dogs; there were dachshunds, terriers, St. Bernards, six scotties, a Great Dane, eight German police dogs and several score whose fathers must have been traveling men. They all joined the hamburger hunt. Director Franklin and Sam Goldwyn broke down and wept.

It took two and a half hours to segregate the fox hounds and leash them. Then they tried to chase the stranger dogs. They took the Great Dane back to his owner. A half hour later, he came back, dragging his doghouse after him. A portly lady dog and her three puppies offered to bite Franklin. He told her, technically, what she was, and did the same for her sons. But they stayed.

● **FINALLY, MERLE AGAIN** saved the day. "Let the volunteer dogs at the hamburger," she said, "and then take the fox hounds back to the start of the chase and turn them loose." Franklin saw the light. He did. Once again, he gave the signal to start. And finally, with cameras grinding, the hunt was on.

It was a lovely sight. Straight as a die, baying throatily, the fox hounds took up the scent of the hamburger. Rage lent realism to their histrionism; they were furious at the mutts who were at the hamburger, several miles away. Merle and Freddie and Marshall and the rest of them rode like the wind to keep up with the fox hounds. It was a perfect "take." You'll see it in *The Dark Angel*. But you won't see the finish, where the imported fox-hounds caught up with their quarry, and what they did to the Calabasas meat-hounds. That was a great English victory—fit to take rank with Waterloo.

And that, Ted, is the story of the beginning of Hollywood's newest sport. It's the story of the destined-to-be-famous first 'Amburger 'Unt of the 'Urling'am 'Unt Club of 'Ollywood. First and last, Ted—for they're importing some foxes, too, and next time, they'll hunt a real fox. That'll be more fun for everybody—except the Calabasas butchers. And the fox, of course.

But before I close, Ted, I've got to tell you what Mrs. Goldwyn had waiting for Sam when he got home that night.

She had hamburger.

Sam said he wasn't hungry.

## Capsule Guide

(Continued from page nineteen)

juveniles in a grand college murder mystery. So good it surprised the producers.

**Woman Wanted** — (M-G-M) — Presents Joel McCrea and Maureen O'Sullivan in an entertaining mystery story replete with thrills. *Worth seeing.*

**Bright Lights** — (Warners) — Offers Joe E. Brown in a fast and furious comedy. Joe steps forward to do some dancing and dialect stuff. *Everything clicks.*

**Every Night at Eight** — (Paramount) is one of George Raft's best pictures to date. Cast as a band leader, Raft devotes most of his time playing nurse to the Swanee sisters; demure Frances Langford, gorgeous Alice Faye, hilarious Patsy Kelly. Patsy is the hit, but everyone is good.

OCTOBER, 1935

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## Robin Hood of El Dorado

(Continued from page ten)

—turbulent gold rush days. It was in Columbia that \$65,000,000 in gold dust went over the Wells-Fargo scales in one brief year.

The production unit established itself in three camps; headquarters at Dardanelle, a mountain retreat; principal scenery and props at Hidden Valley; and the cowboy's headquarters at Kennedy's Meadows. Most of the work was done at an altitude of 10,000 feet, yet hundreds of spectators daily wended their way across mountain passes to watch the shooting!

Many difficult technical problems were overcome. A 200-foot sluice was built to carry an artificial brook a mile across a canyon. Sound experts had to find ways of eliminating the noise of the wind in the pines and the roaring mountain streams. Four guards were hired weeks ahead of time to care for a garden needed by the unit. Their job was to keep wild deer from foraging on the produce!

The 350 head of horses and other stock consumed 20 bales of hay a day. Two portable power plants supplied enough electricity to light a town of 3,000 persons. The main searchlight used for night scenes had a proven 90-mile visibility. Gasoline to operate the generators cost 35 cents a gallon.

Film officials had difficulty keeping the cowboys on hand. Some were lured by nearby mountain rodeos. Others panned gold, earning five or six dollars a day for their efforts.

To contact the outside world, 26 miles of telephone lines were constructed. These were later turned over to the Forest Service for fire control purposes. Outgoing messages were phoned to Strawberry, where the operator herself repeated them to the operator in Cow Creek. The messages were again relayed to Sonora, which had direct facilities to any civilized point.

The leading lady is Ann Loring, winner of the M-G-M search for beauty contest. Coming west from Brooklyn in May, she won her very first rôle in this picture. Keep an eye on her and Kay Hughes, another newcomer. They look like sure-fire screen material!

## Way Down East

(Continued from page ten)

who figured the ice would jam for a moment or two at the brink of the twelve-foot waterfall, had to be perfect. Once it seemed that Fonda wouldn't make it. He slipped on a treacherous cake of ice and partly fell into the stream. An audible gasp went up from the assembled workmen. Then Fonda regained his feet and raced on. Rochelle was rescued with nothing to spare.

Don't ever criticize Hollywood-made thrills within the hearing of any member of this company. Maybe they suffered sunburn—there were many cases of second-degree burns—rather than frost bite. Maybe the ice and snow was mainly that strange studio concoction of paraffin, corn flakes and gypsum. But the stunts were none the less dangerous to life and limb.

As in all big productions, there seemed to be jinx hovering over *Way Down East*. It began when Janet Gaynor collided with

Henry Fonda, head-on, when chasing a colt through an oats field on the Santa Cruz location. The accident resulted in Janet suffering a slight concussion that demanded her resignation of the rôle of Anna Moore. Rochelle Hudson won the part because of her splendid work in *Curly Top* with Shirley Temple. Several other injuries followed, the most serious being that of Andy Devine, who plays Hi Holler. Andy had blood poisoning from the accidental explosion of a firecracker. These visitations of a jinx only served to make everyone more apprehensive over the danger of the rescue scene.

Supporting the co-stars in the picture are Slim Summerville as the Constable, Edward Trevor of the New York Theatre Guild as the villainous Lennox Sander-son, Margaret Hamilton as the gossiping Martha Perkins, Astrid Allwyn as Kate and Russell Simpson and Spring Byington as the Squire and Mrs. Bartlett.

### TALE OF TWO CITIES (M-G-M)

Produced by David O. Selznick who gave you *David Copperfield*, with screen play by W. P. Lipscomb who wrote the magnificent treatment of *Les Miserables*, directed by Jack Conway of *Viva Villa* fame, you should know what great spectacle you may reasonably expect in this production of *Tale of Two Cities*. It stars Ronald Colman and boasts a cast of 112 players headed by Elizabeth Allan, Edna May Oliver, Blanche Yurka, Reginald Owen, Basil Rathbone, Fritz Leiber, Henry B. Walthall, H. B. Warner, Isabel Jewell, Donald Woods, Walter Catlett, Lucille LaVerne and Tully Marshall. Yet, as you may readily see, the magnitude of cast and setting makes only more difficult our problem of taking you with us on the set.

We might tell you of the day we saw the scenes of the storming of the Bastille with thousands of extras (6,000 in all were employed in the picture) rioting the streets. Four months before, the Bastille had been erected stone by stone. Now stone by stone, it was being torn down.

We might tell you about the stirring moments in the Revolutionary Tribunal where Isabel Jewell as the meek little seamstress played such a heart-rending scene and did it so beautifully that the extras rose to their feet to applaud her. Or we might visit Old Bailey, the famous court, that we re-created with painstaking attention to the most minute details. Or the Dover Road over which noble French exiles fled, the same Dover Road David Copperfield trudged.

But none of these sequences, despite their spectacle, give a true impression of *Tale of Two Cities*. The Dickens tale that spans the revolutionary period between 1765 and 1789 in France treats more intimately of the revolt. And so it is being filmed. It will not be a picture of brutality and horror as much as it will be a depiction of the tragedy of people caught in a vortex of insane mob fury. The number of people concerned accounts for the 112 speaking rôles.

The present production finds Ronald Colman performing Sydney Carton and Donald Woods portraying Charles Darnay.

There is an amusing anecdote Colman tells upon himself. Seven years ago, he gave an interview in which he prophesied the failure of talking pictures. He was very definite about it. Sound would never capture public fancy. Yet, IF, a large IF it did, there was one rôle Colman wanted to play—Sydney Carton in *Tale of Two Cities*.

HOLLYWOOD



## Harry Carr's Shooting Script

(Continued from page twenty-one)

### Don't Tell

Now that it has been all over for some time and the hired hands are cleaning out the animal cages, I will confide a secret of my secret soul.

I thought the glowing masterpiece of the year, *Clive of India*, was just about the lousiest picture I ever saw.

It was stupid, silly and badly directed.

### Inevitable Tragedy

Nina May McKinney again dares the storm.

After the sensation she made in King Vidor's *Hallelujah*, Miss McKinney met the cruel fate always in store for negroes on the screen. There were no more parts for her.

Years of obscurity in Europe. Now she is coming back to Hollywood to be starred with Paul Robeson in *Sanders of the River*.

She is one of the most beautiful girls her race has ever produced and acts vividly and with warm emotion. Some of her scenes in *Hallelujah* were unforgettable.

### Holding Tight

English motion picture companies have had the bitter experience—many times repeated—of finding stars—only to have them kidnaped to Hollywood—there to become famous and earn fortunes for American producers.

The British are evidently determined that this incident shall not be repeated in the case of Vivian Leigh, London's nineteen-year-old stage sensation.

Alexander Korda has taken the precaution to sign her for five years at a reported salary of a quarter of a million dollars.

### Swapping the Famous

What the international situation will probably develop is a system by which stars will play in both countries, the English maintaining a tight legal hold on British stars.

Merle Oberon and Charles Laughton are cases in point.

No matter how well English stars do in the world-market abroad, there is nowhere except Hollywood that actors can be given the real splash that brings world fame. The English may find them but we make them shine.

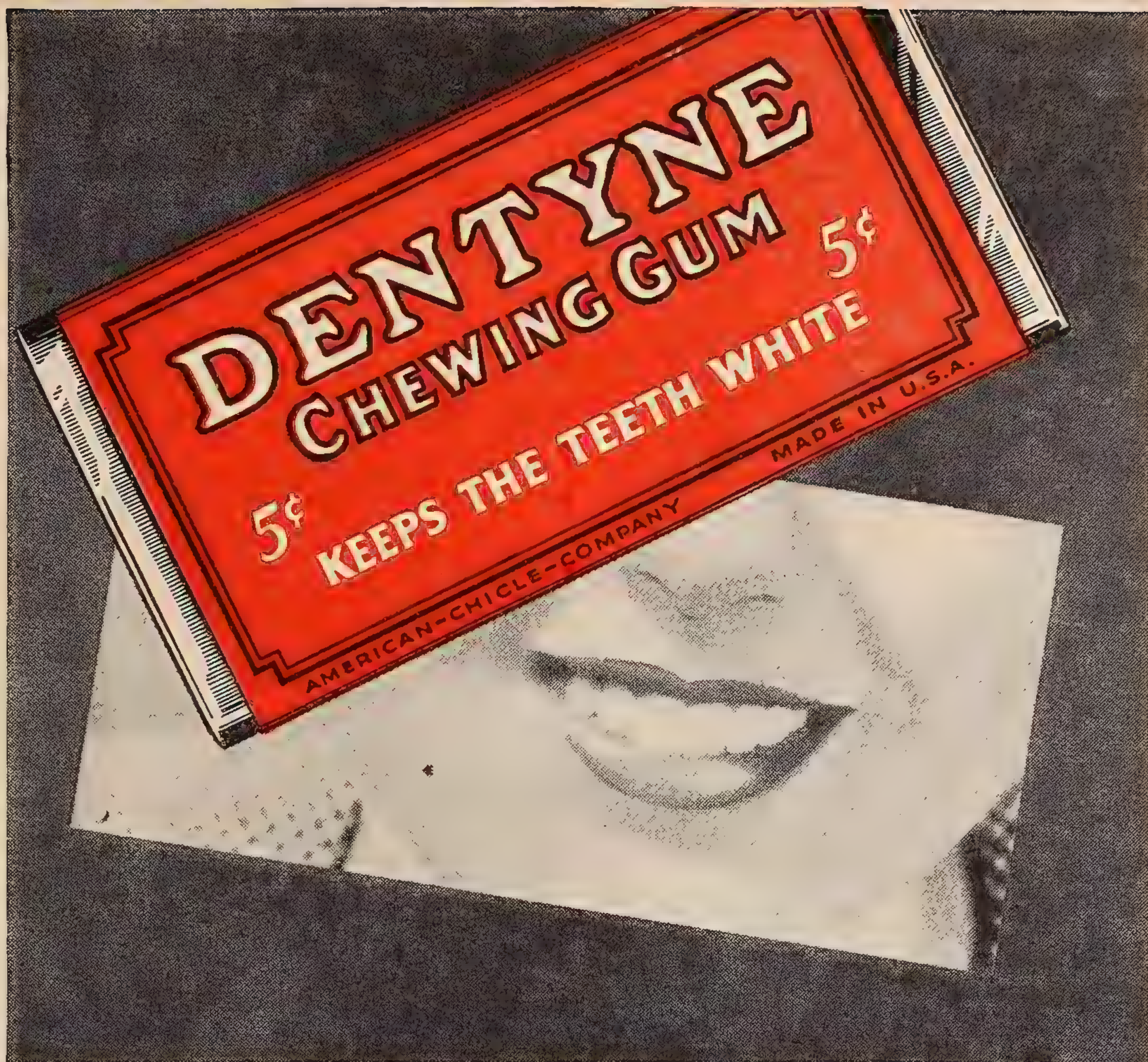
### Well, Wells!

*The Man Who Could Work Miracles*, which is in production in England, is by H. G. Wells.

It remains to be seen if Mr. Wells is indeed the man who can work miracles. Authors of his genius have usually been failures as scenario writers. A story has always been regarded as so much raw material from which the finished product should be moulded.

It may well be—no pun intended—that this may be the dawn of a new day in motion picture authorship.

In the end, it is obvious that pictures will represent the ideas that the authors wrote.



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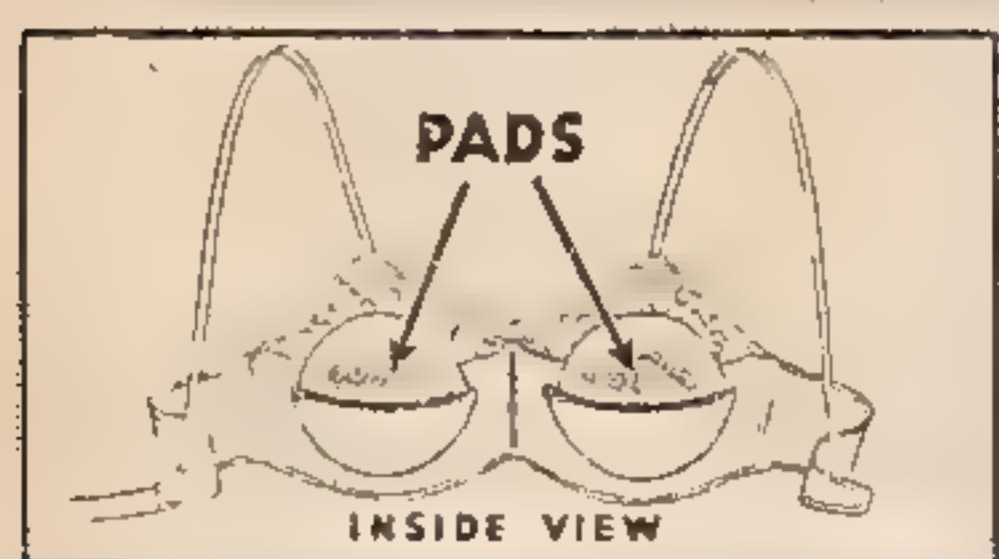
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## Marion Davies Tells Why Stars Fall!

(Continued from page thirty-four)

understanding behind every mood, every gesture of an actor or an actress.

Stars fall not because audiences become weary of them. As a matter of fact, the public is loyal to old favorites; supports them year after year as long as the player keeps faith with it. Check up the great stars on the current screen. They are as potent at the box-office today as they were after their first great success.

But these stars have not become too satisfied or self-satisfied. They have had good pictures and bad pictures. But they have never failed to continually take stock of themselves. To check and re-check themselves as persons; to measure themselves against the fledglings they once were. To make very sure that their ambitions were greater; that their courage continued intact; that they continued to have that divine discontent which first brought them recognition.

● THEY ARE objectives towards themselves. They take their own faults and their own virtues and look at them through a microscope. They know when they have defaulted; when they have missed a trick. And if it is humanly and artistically possible, they don't repeat the mistake.

The star who falls is the star who refuses to recognize mistakes. That person always finds someone else to blame for bad performances, lessening appeal, a gaining indifference to them on the part of audiences.

Instead of appraising a situation

honestly, instead of looking within themselves for the answer to mounting failure, they spend their time constructing gorgeous and astounding alibis which will keep intact their own egos.

Stars betray themselves more frequently by underestimating the importance of sustained interest in their work, and of intensive effort, than are ever betrayed by bad plays.

The price of continuing stardom is incessant vigilance. A star must live by the clock and by the calendar. A beginner might be given a hand for a fifty percent performance. But those honored by acclaim must seek perfection.

● THEY MUST watch their bodies and their minds. Sincerity, honesty of purpose, is easy to dissipate. Easily hidden by a veneer of boredom. Lines from fatigue, from dissipation, from abuse can be hidden only for a little while with grease-paint. And then they show. The camera rarely lies! For paralleling damage to the body is the damage to the mind and the spirit. One picture, two pictures—maybe you can coast through them. Maybe a certain technique will serve you for a bit. And then what you are—what you have made of yourself—comes through.

Stars rise because of hard work, of luck, of the phantom quality which no one can either define or measure.

Stars fall because they forget what qualities were the comet on which they rode to Fame.

## Florence Rice's Autumn Jam

(Continued from page forty-eight)

apron and indulge in some good, old-fashioned "puttering 'round" in her pretty blue and white kitchen.

Because, and believe it or not, Florence has a "flair" for—she is, in fact, past-mistress of the gentle art of "putting up" fruit. She goes in for special things, such as cantaloupe-peach conserve, pineapple jelly and new and different kinds of jam, also pickles.

"It's the housewife in me," she told me, smiling, that day I went out to see her about this talent of hers.

"I love to do it. There's something jolly in knowing that my pantry shelves are filled with neat rows of jams and jellies and such. I actually sneak out into the kitchen every once in a while to look them over and gloat, after I get all through for the season."

"What is your favorite recipe?" I asked her.

"My cantaloupe-peach conserve."

That sounded intriguing to me. "How's for giving me the recipe?" I suggested.

"Certainly," she said, and suited the action to the word.

This is what it was, word for word, and it is one of those recipes that never fails, she said. Maybe you'd like to try it. . . .

### CANTALOUPE-PEACH JAM

1 pint diced, fresh peaches, peeled

1 pint diced, peeled and seeded cantaloupe.  
1 pint shredded pineapple (canned or fresh)  
6 cups sugar  
Juice of 2 lemons  
Slivered rind of 1 lemon  
½ cup liquid pectin

Cut lemon rind into slivers. Let stand over night in cold water. Drain. Discard water. Mix peaches, cantaloupe, pineapple, lemon juice and sugar. Bring to a boil and boil rapidly, stirring frequently to prevent burning, until fruit is transparent—about 15 minutes. Drain off juice and boil juice 12 minutes longer. Combine juice, fruit and pectin. Pour into a flat granite pan or bowl and leave in electric refrigerator for two days. This thickens the conserve to a beautiful jelly-like texture. If one does not have a mechanical refrigerator, this step may be omitted. Pour into sterilized jelly glasses. Cover with hot paraffin and seal. Recipe makes eight or nine glasses of conserve.

● AFTER SHE told me how to make her cantaloupe-peach conserve, Florence gave me some other recipes which should interest anyone who contemplates a session or two of fruit canning. Here they are, and they sound perfectly delicious. Don't you agree? Take the one for pine-

HOLLYWOOD



apple jelly, for instance. It is easy to make and awfully good. . . .

#### PINEAPPLE JELLY

Pour four cups of pineapple juice (canned) in to a preserving kettle. Add at once, while stirring, the contents of one package of powdered pectin. Place on the hottest fire possible, continuing stirring and bring to a full, rolling boil. Add four cups sugar immediately. Continue boiling and stirring for a few minutes. Then begin testing. When jelly forms a thin sheet or film from the edge of the spoon, it is ready to pour into sterilized glasses. Skim, pour, cover with paraffin and store.

Florence says that pineapple jelly is sometimes difficult, but that if this mixture is sufficiently cooked, it never fails to "jell."

● THEN, THERE is Florence's "Penny-a-Pound" jam which should interest you. . . . Her recipe is entitled "an inexpensive, late winter jam," and it certainly fills the bill as far as being inexpensive is concerned. Also it is very good. You might try it and see for yourself.

#### PENNY-A-POUND JAM

Wash a pound of dried apricots and run through the coarse knife of the food grinder. Cover with water and soak overnight. In the morning, simmer in fresh water to cover for 30 minutes. Let the water boil down until it is nearly gone. Then add as much sugar by measure as there is apricots and juice. Boil slowly until thick, stirring constantly. Add a dash of nutmeg.

Then, of course, I mustn't forget Florence's watermelon pickles. I've eaten many varieties, but never any that compared with these. Here is how she makes them:

#### WATERMELON PICKLES

Peel watermelon rind and cut off pink inside. Cut in pieces about one by two inches and soak in cold water over night. Cook in plenty of water to cover until tender (four or five hours). Drain, cover with cold water to which 1 tablespoon of powdered alum to the gallon has been added. Let stand over night.

The next day, make a syrup of two quarts of mild vinegar to six cups of sugar. Add two long sticks of cinnamon, broken. Bring to a boil, drain, add rind and cook until rind is clear (about two or three hours). A few minutes before done, add a teabspoon of whole cloves. Seal while hot. In determining amount of syrup to make, cover rind with water, then drain off and measure vinegar and sugar to equal this amount of water.

You might be interested, too, in Florence's mint jelly, which is very nice for menus featuring roast lamb. Here's the way she makes it:

Measure ½ cup apple vinegar, 1 cup water, 3½ cups sugar and a pinch of salt in a measuring kettle. Bring to a boil, stirring constantly. Add several drops of green fruit coloring—the kind that doesn't fade in acid solutions. Add ½ cup liquid pectin. Boil hard for 1 minute. Remove from fire. Skim. Add ½ teaspoon spearmint extract. Pour into glasses and cover with paraffin.

Mint jelly is not only delicious served with lamb, but is a tasty relish served with cold meat menus, Florence points out.

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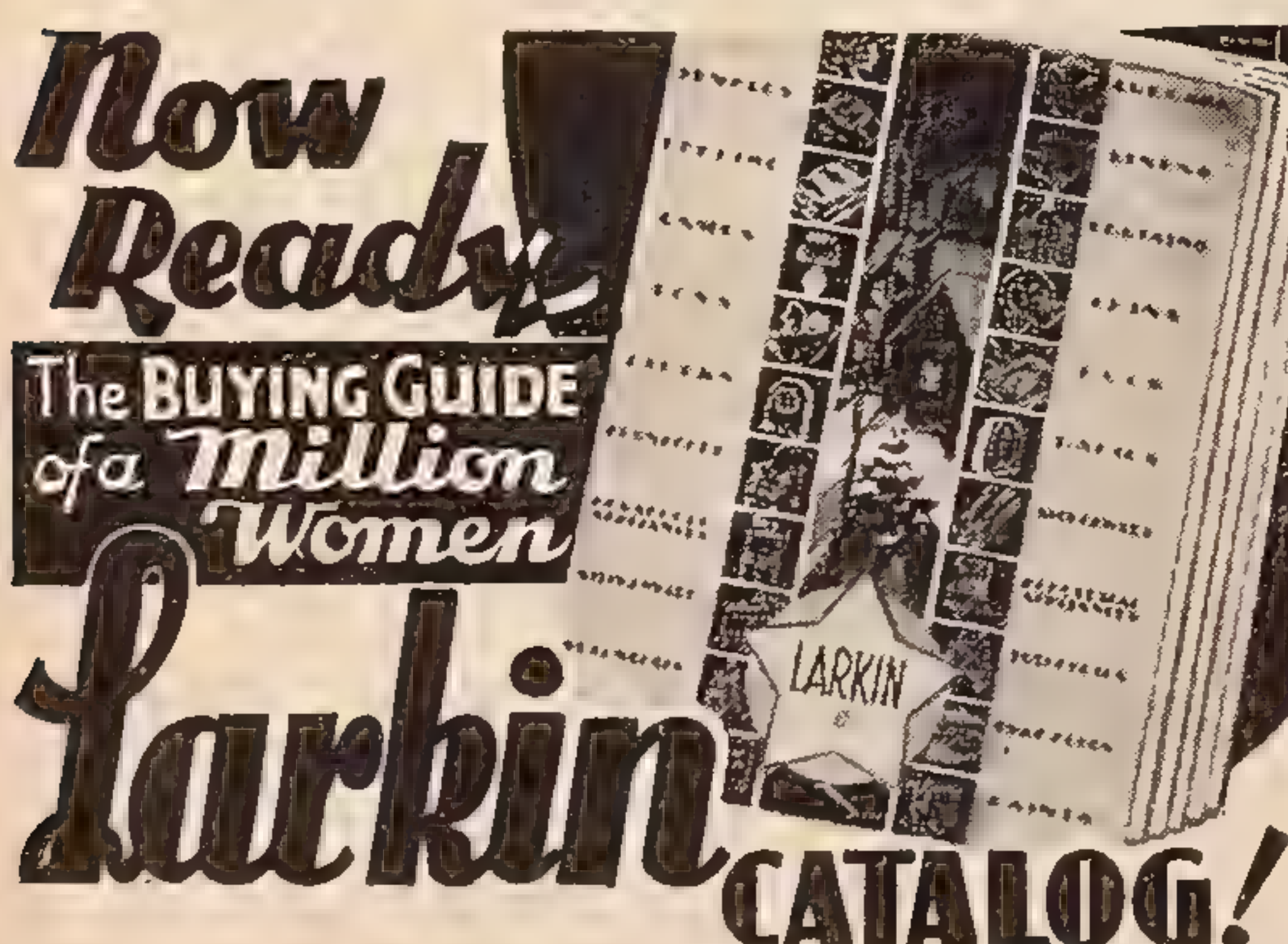
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# How to Be Beautiful in 7 Days

(Continued from page thirty-eight)

eating the wrong things. Their systems are actually starving for certain vitamins like those found in green leafy vegetables and milk and fresh meat either broiled or baked. So for this One Week that we want to make stand out in a big way, don't take rich cakes or those tempting cream puffs. *But see that you have one grapefruit or two oranges every day, no less than six glasses of water and at least one large green salad.* If you take fruit for dessert so much the better.

● NEXT COMES a trick I want you to practice for all it's worth—and it's worth a million: *Be attentive and look it.* The awareness of life and of people you show is what makes you interesting and don't forget it!

That is what brought an almost miraculous success to little Olivia de Havilland. She sparkles with aliveness. She, too, has brown hair and eyes but they're not in the least ordinary and in a minute I'll tell you why. The first time I saw her—barely a year ago—she had just graduated from high school and had won a scholarship to Mills college.

For something to do she and her young crowd were putting on *Midsummer Night's Dream* during vacation. Then they heard the great Max Reinhardt was to produce that same play in the Hollywood bowl. In less than an hour they were at his office registering for parts. He saw Olivia's animated little face, her dancing eyes—and gave her the rôle of understudy to Gloria Stuart. Everyone knows what happened. . . . How Gloria was unable to fill the engagement and how Olivia played the rôle. It was a short step from that into doing the part for Warner Brothers when they screened the Shakespearean play. And now young Miss de Havilland has stardom ahead of her and a fat contract in her bag. It pays to have that attentive, spirited look!

● I'VE SAID HER hair is the extraordinary kind, soft and wonderfully attractive. It's that way *because she makes it so.* You can't get hair to look its best on a last minute notice. The time to begin putting that bright sheen into it for a "whirl" on Saturday is right at the beginning of the week. Don't think because it's naturally curly you can't brush it. Or that brushing will spoil your wave. It won't. It will add to it for it increases the vitality of the hair. What do you think your face would look like if you neglected it for two or three weeks? Yet girls do that to their hair and then blame it for looking terrible. True, you can't wash it every day. *But it needs a dry cleansing.* Rub and massage the scalp with a clean turkish towel. Don't spare the hair brush. Try combing your hair different ways to see which brings out the gleam best. *Then—*

Two days before the dance have a shampoo. If you do it yourself, use Olivia's method. As she says, "After the shampoo I finish by plunging my head into water as cold as I can stand to close the pores. Somehow or other I don't like to comb out or curl my hair while it's wet. I wait until it is dry before I apply the wave lotion and set my wave."

So that your wave will be perfect, set it the next day too. And the day of the dance. But brush it out after you finish dressing and as a final touch, spray some

of that new brilliantine preparation on it to give it exciting highlights. And then just dare to call your hair ordinary!

● TO ME, ONE of the most interesting things on earth is to see an "every-day" pair of eyes become really high-powered. I'm going to tell you how to go about it.

Start with an eye bath—on Sunday night before retiring and on the other six nights. An eye bath, you ask? But of course! Something to wash away the dust particles and soothe those treacherous little red lines out of the eyes. There are several good eye washes on the market. Follow that by dipping pads of cotton in very cold water and placing them on your eyelids. Relax and dream.

You'll be surprised how profitable it is in the way of extra sparkle! Now dip the tips of your fingers in your skin and tissue cream and rub it gently into your eyelashes . . . across your eyelids towards the nose. Keep it on all night if you like. That makes the very delicate skin around the eyes particularly soft and the lashes lovely. It's fun to discover your eyelashes all over again with the new eyelash make-up. Try it out on Monday . . . and Tuesday . . . and all through the week. See how quickly it will give your lashes that thick, luxurious look.

Experiment with an eyebrow pencil. Use an eye-shadow that brings out the color of your iris and seems to deepen the look in your eyes. With those two—the pencil and the shadow—you can change the appearance of your eyes, you know. Make them seem larger or longer or less protruding.

In front of a mirror that has a strong electric light above it, I want you to work out your own eye technique until you feel sure you're using the right amount of shadow and that it is shaded correctly, until you're satisfied that your eyes are one hundred per cent at their best. Then I want you to go and ask two of your frankest friends about it. Can they tell immediately that you have eye make-up on? How does it make you look? One girl who had been going around with "ordinary" eyes tried out this treatment and was thrilled beyond measure to learn at a party she had suddenly acquired "the mystery of Merle Oberon and the charm of Claudette Colbert—it was in her eyes!" Incidentally, she became engaged the same evening. . .

● WHAT I WANT you to do is practice putting on your entire make-up. That's the point. Don't expect to blossom out a beauty, as if by magic, just before the doorbell rings at eight Saturday night!

Shape and re-shape your lips—using the gay vermilion lipstick that holds its own against the sharpest artificial lighting—until they're so perfected that along about Friday somebody says, "You do have the loveliest mouth!" And please, if you still have a summer tan, don't pin your faith to too light a powder. Get a shade that matches the shade of your skin as it is—not as you think it ought to be.

There is one way you can always tell just how much or how little, a girl knows about cosmetics—and that's by watching how she places her rouge. In putting rouge on, a young girl ought to smile as

HOLLYWOOD





PAUL MUNI

Romeo of the coal fields...glowing with perspiration...brilliant because he acts so dumb...a somber star peeking through black clouds...or a sunrise defying a storm...as versatile as a mountain torrent, and just as powerful

she faces the mirror, then blend it into the round part of her cheeks. Bringing it far back towards the temples in a sophisticated sweep is wrong for anyone under twenty-five. Be sure you have the same shade of rouge in the compact you're going to take with you as in the one on your dresser. And fill the loose powder compartment with the same powder that's in your large box. Otherwise when you make "repairs"—and girls do at a dance whether they're needed or not!—you'll find your complexion getting splotchy.

At the end here I want to say something about a Big Worry of many a girl—cloudy skin. You want your back to be clear and fine, your arms and shoulders lovely. Here's what Olivia does: "A long-handled flesh brush and plenty of soap used during the nightly bath usually is sufficient to keep the back in excellent condition. Arms and elbows also benefit by 'scrubbing' treatments and nightly applications of cream. But what makes the skin really radiant is a warm olive oil massage for the whole body once a week. After you've taken your bath you give yourself this massage, beginning at your chin and ending at the soles of your feet. Then when I'm dressing to go out, I use a make-up blender on my arms and neck and back. A blender that harmonizes with my face powder and it does do the trick in making the skin look velvety!"

And now for the most important advice of all. Keep up this regime! If you go through every week preparing for a "prom" on Saturday night—real or imaginary—it's a safe bet you're going to find life a hundred times more exciting. Because you'll be ready for it...

OCTOBER, 1935

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## Janet Gaynor Answers Her Fans

(Continued from page twenty-eight)

completely surrounded by stacks of letters, from so far-flung places that the very stamps on them made my stamp-collector's soul jitter with covetousness! CONWAY, ARK., was the postmark on one letter.

"The Children's Literary Class of Arkansas State Teachers College," it read, "is making a study of the favorite children's books of well known people \* \* \* would like to know what your favorite book was when you were a child \* \* \* and why \* \* \*"

There was a far-far-away look in Janet's eyes as I looked up. I had to ahem at her to bring her back. "Sorry," she said, "I was back in my kid days. It was Hans Christian Andersen's Faery Tales that was my favorite book then."

"Why?" I asked, reading the letter, which was written by one of the students.

"Why?—why, because Hans' faeries and shining princes and terrifying witches and awesome giants and brave Jacks and palaces and magic and romance—because those factors took me away from Everyday Land into Make-believe Land. I never got over loving to live in Make-Believe Land—that's why I'm happy today, doing what I am. Not just living there in my work, but taking thousands of other people there with me, away from the humdrum of today into the escape and romance and happiness of Make-Believe Land . . ."

She giggled. I wanted to know what was funny about that.

"Well—I've a confession," she grinned like an imp. She pointed to a bookshelf. There stood one of those big-typed kids' editions of Faery Tales. "I still read 'em," she said, and dove into another letter, which came from Asheville, North Carolina.

"\* \* \* ask if you would send me the recipe for some little dish we could serve at our club to add a little personal touch to our meetings, where we can discuss you as though you were with us."

"H'm—now what shall—oh, I have the VERY thing!"—and Janet hopped from the big chair, scattering letters like a cyclone, and into the kitchen. I picked up one with a 2-anna-6-pies stamp of India on it. It turned out to be from British Tommy in Pashawa. There were four closely written pages of adulation.

"I'm not asking for correspondence, though—because my little Pal would not like it \* \* \* please think of me as 'the baby soldier' who goes to see you on the screen \* \* \* and YOU are the one who can bring tears to a soldier's eyes \* \* \*"

#### ● JANET WAS back, with a recipe card.

She pinned it to the letter from North Carolina. "I'll send her my Ice-Box Cookies recipe; gosh, how I LOVE 'EM," she explained. She showed me the card—

1 pound butter  
1½ cups sugar  
Dates and nuts to suit  
5 cups flour  
3 eggs  
Vanilla flavoring

Cream the butter and sugar; add the eggs one by one, beating and mixing meanwhile; add the five cups of flour gradually while beating the mixture; add the dates and nuts which have been pre-

viously chopped fine; add the flavoring. Shape this into a roll; put in the ice-box over night; in the morning, slice into thin layers—making the cookies—and bake in a moderate oven.

While I was copying the recipe for you, Janet was laughing over what looked like an overgrown Chinese laundry ticket. It was a letter, from China, and attached to it, a translation from the Fox studio's interpreting office. You can't translate Chinese word-for-word, but the letter came from a wealthy Chinaman who explained that he and an English official had seen *Delicious* when it showed in Shanghai. Sure of his knowledge, the Englishman had said the musical bottle had played a certain old English folksong. Educated in England, the Chinese insisted it was another tune. They made a bet.

"My Chinese friend was right," said Janet. "The tune the bottle played was 'Somebody From Somewhere.' I'll write and tell him so—and make the Englishman pay up!"

● THE NEXT letter was to settle another argument: A San Francisco woman and some relatives of hers in Philadelphia, were burning up the mails. The former insisted Janet was a "San Francisco girl, born and educated in San Francisco, ushered in a local theater, graduate of Polytechnic High School. My Philadelphia relatives are positive you are a product of that city. I'd like to mail your reply to them and show them!"

Both Janet's hands went high in the air. "Isn't that what a prize-fight referee does when it's a draw?" she asked. "I'm going to tell her that I was born in Philadelphia, started my education there; then moved later to San Francisco where, as she says, I DID usher in a movie house and graduate from Poly Hi. And I call BOTH cities 'home.' Look, I've even got some pictures of myself taken when I was a schoolgirl in Philadelphia."

She showed them to me. I'm showing one of them to you, herewith. For a couple of hours, then, we went through the mail—the letter from a "group of girls doing household employment in Cambridge, Mass., who asked Janet how to make the cap she wore in *Servant's Entrance* because "we're all crazy about the cap and are dying to make ourselves one like it." Janet was going to have the studio wardrobe department send them a model.

● FROM A GIRL in Claremont, The Mall, Brading, Isle of Wight, England, came "a little love story written by my mother ten years ago," and which she thought Janet might like to put on the screen. "I get lots like this, but I have to turn them all over to the studio story department at once," Janet explained.

There was a whole stack of letters, asking Janet to send the writers the clothes she no longer wanted. "If I send each one even a tiny thing," she said, face serious, "I'd have to be the Dionne quintuplets hundreds of times over. As a matter of fact, all my clothes, when I no longer wear them, go to a little friend who needs them."

The hundreds of letters asking for autographs and signed pictures were in another pile. You see, Janet gets so many thousands of fan letters that they are

HOLLYWOOD



opened and segregated for her—but eventually, Janet reads them herself. “Why,” she explains, “when people think enough of me to go to the bother of writing, pouring out their hearts and souls to me, addressing them, putting a stamp on them, mailing them—why then the least I can do for these grand friends is to read what they say, and answer them when an answer is called for, don’t you think?”

“Not all screen stars feel that way,” I reminded her.

“But I do,” she said simply. “Except—” (and now she has on that imp-grin of hers again) “—except the chain letters! I got 450 of them in a single day!”

● A LETTER from a man in Bombay contended, in 14 typed pages, that movie theaters should spray scents and odors through the house in keeping with the scene on the screen. A couple in Honolulu wanted her to indorse a song they had written. A woman in Roumania sent a package which contained a hand embroidered tea spread and napkins. She showed me the letter from the South Africa girl, to whom she’d sent a pattern of the crinoline from *Carolina* to be worn as a wedding gown. There were scores of letters asking how tall she was, how much she weighed, whether she liked tennis, coffee, blue, jazz music, perfume, skating, eggs, travel and a million other things. Each letter was to be answered.

I looked up from a letter of an 87-year old Iowa farmer who was making up a Janet Gaynor scrapbook, believe it or not, to see Janet with eyes bright with tears.

There were two letters in her hand—one from the St. Louis Children’s Hospital.

“I am a girl of thirteen years of age. You have always been my favorite movie actress. The last picture I saw you in was *Daddy Long Legs*, for I have been in the hospital for nearly two years. I wanted so much to see you in *One More Spring* but the nurses who have seen it told me all about it, which is next best. I am making a scrapbook of nothing but pictures of you and wondered if you would send me an autographed one of yourself for the front of the book . . .”

● THE OTHER, in the bold handwriting of a society girl was in the same envelope:

“My Dear Miss Gaynor—

For my Junior League work I have been visiting this child for the past two years, reading to her, or bringing her a little cheer in her lonely cot in the Children’s Hospital.

She is paralyzed from her waist down, and will probably never walk again. She lives in hopes of seeing you in a moving picture again, but probably never will.

So if you want to add a big thrill to her lonely existence, you will give her letter your personal attention, for she will be waiting anxiously for a picture. I believe you have a heart and will do this!”

Janet’s eyes brimmed over. Heart?—may I tell the society girl in St. Louis that if she’d been there with Janet that moment, she’d have known darned well that the smiling redhead has a heart as big as St. Louis! Janet was already reaching for paper and pen . . .

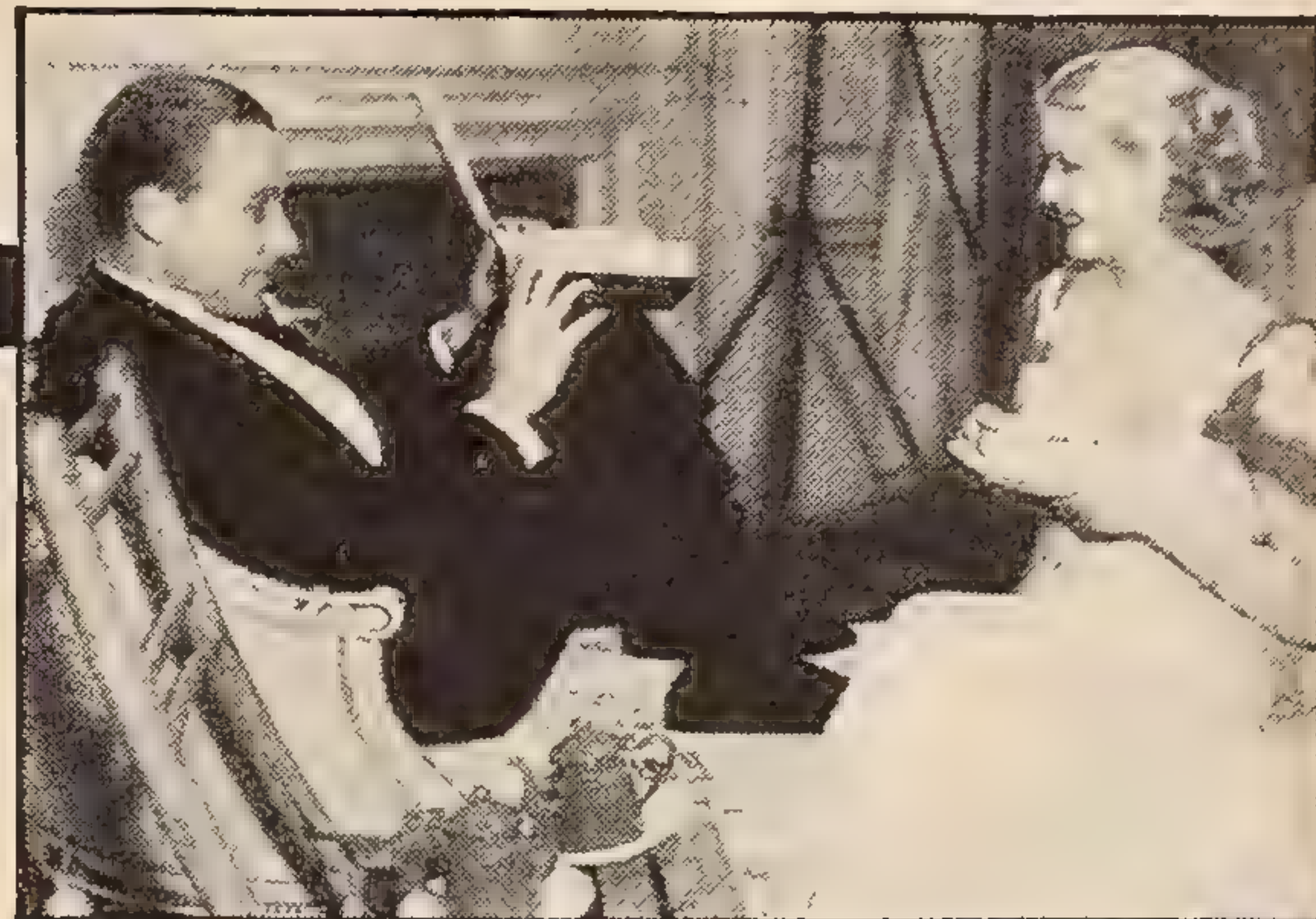
“Poor, dear kid—I wish—I wish I were one of Hans Andersen’s faery queens,” she whispered, “so I could touch her poor little legs with my magic wand—and make her walk again . . .”

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Alice Brady and Anita Louise on the set during the filming of Universal’s comedy “Lady Tubbs”.

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Remember, the screen wants new faces and fresh talent. At the Universal Studios, this minute, such newcomers as Dorothy Page and Jean Rogers are working in pictures destined to make them famous!

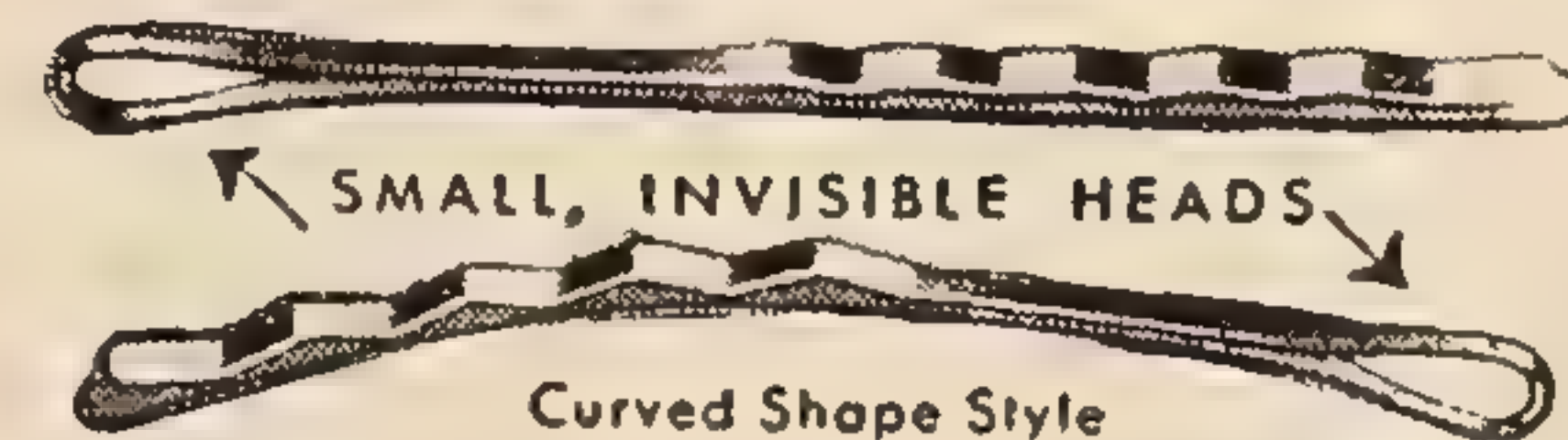
All you need do to enter the “Search for Talent” screen test is to fill out an entry blank, attach your photo and mail to “Search for Talent” headquarters. You may get entry blanks in any of the more than hundred thousand stores that sell the famous **HOLD-BOB Bob Pins**—they’re printed right on the back of the **HOLD-BOB** cards!

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screen tests, will tour the country. A committee in your locality will select from photographs the most likely prospects for a movie career. They will be given screen tests which will be forwarded to Universal Studios for final judging. Those selected from the final judging will be brought to Hollywood, all expenses paid, for a final studio screen test.

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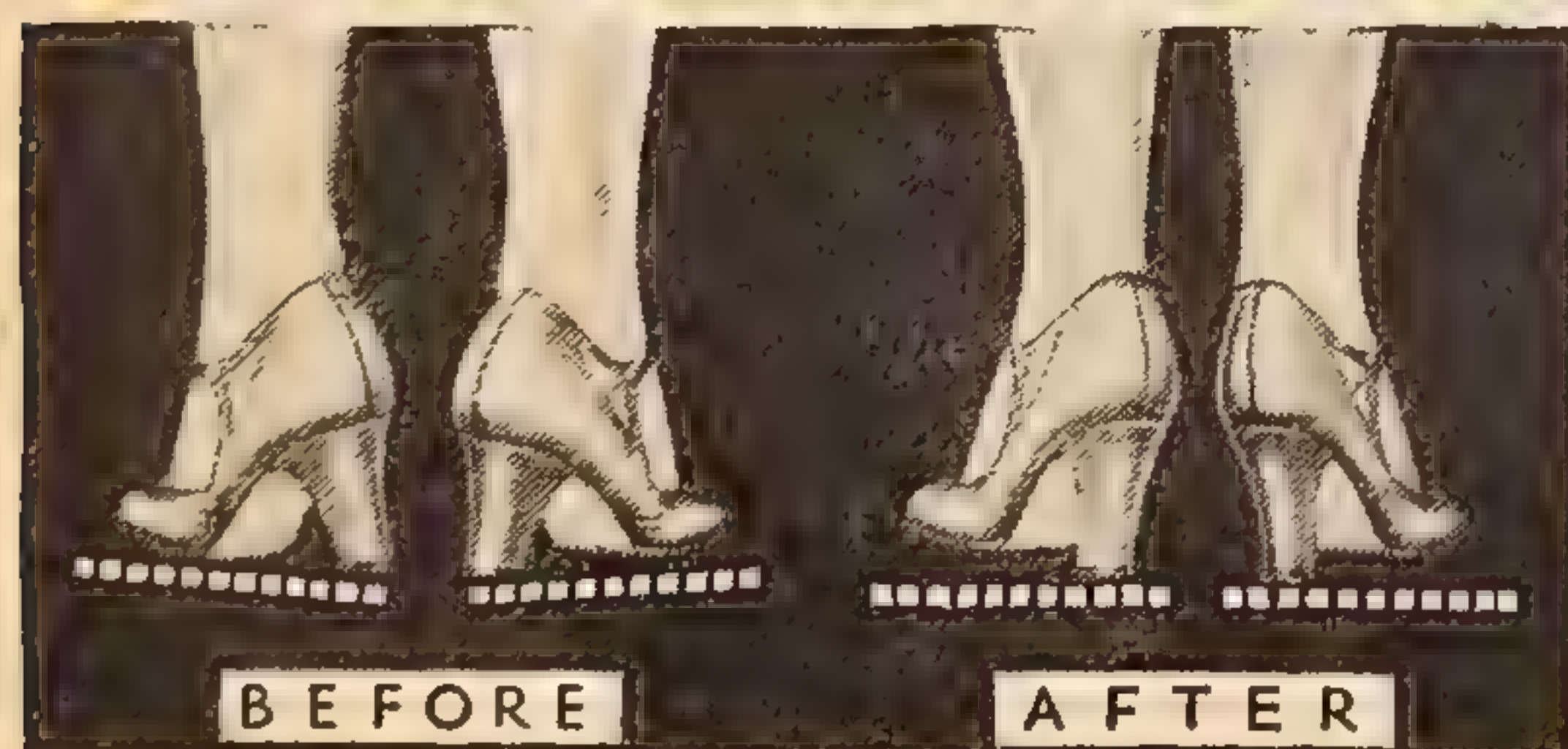
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**Dr. Scholl's Walk-Strates**

## Is 13 Unlucky? Not to Eleanor Powell

(Continued from page thirty-three)

everything has happened, not according to Hoyle, but according to her horoscope. Just as a lark, several years ago while she was playing in Chicago, she had her horoscope cast just because she thought that it would be amusing at the moment.

After the deed was done, she took the paper home, read it, and put it in semi-discard. A few days later, she received an amazing raise in salary that she had not in the least contemplated getting.

"Right away I remembered the line in my horoscope, 'You will prosper and receive a flattering salary at a time when others are in financial difficulties—you will prosper by the depression,'" Eleanor declared. "It also went on to tell me that I would be surprised at the increase in salary, and even went so far as to mention the exact date that it occurred! Of course, it was the 13th of the month!

"Right then and there, I began to pay attention to it. I anticipated things that were scheduled to happen—and they did. Whether or not there is a certain amount of psychology connected with it, I will never know. They say that if you concentrate on the thing that you want hard enough, believe that you will have it, and put forth all possible effort, you will get what you want. When I know that it is about time for something to happen, I of course am conscious of it, and think a great deal about it. This goes for the unfortunate things as well as the fortunate ones," she continued.

● "It TOLD of my grandmother's illness. She is very ill right now, and part of my worry is relieved because my horoscope says that she will be terribly ill, and though she will never be well again, she will regain much of her strength.

"Another important thing that has come true is my being here in Hollywood, doing my taps before the camera instead of before an audience. It said that I would make an important change this year, take up new work in connection with my dancing that would bring me a world-wide audience. What else but pictures could do this?

"I wasn't surprised when M-G-M asked me to come to Hollywood for *Broadway Melody of 1936*. It also said that this year would be full of surprises, and it surely has been! Also, I am to receive an important proposal of marriage before November of this year! It would be a fortunate marriage, and I would benefit greatly through the marriage partner's relatives! That one has me guessing—I am sure that I don't know who he could possibly be. Right along with this, it also says that my name does not indicate a successful marriage, but it does strongly indicate a successful career. It is a good career name only. (The name, incidentally, adds up to 13—in numerology.)

"My horoscope also stated that I would change my residence just when I did, to come to California. It said that through this change of residence and new type of work, I would have to learn to co-operate with people and have to work harder to carry out my own ideas. This definitely has been true. Naturally I have to co-operate with people in the picture as I never had to do before, as I know nothing about motion picture work, and must rely upon what I am told to a great extent.

● "ALWAYS BEFORE, I have worked alone dancing on the stage—it was my act, I worked it out myself and presented it the way I knew was best. And it is harder to carry out my own ideas, because I have such definite ones. It is a bit difficult to have people see what I mean, and I know that I am right. For instance, I have always talked as I danced. No one else does this. It is an Eleanor Powell special. I like to do it, as it takes away from the appearance of counting your taps—which I don't have to do. At first they couldn't see it AT ALL—but later they agreed, and I talk as I dance in *Broadway Melody of 1936*. I wouldn't be me if I didn't.

"These are some of the things that I have to look forward to—you see it goes up until the time I am 72—and I'm still going strong! I read it at least once a week.

"Here they are: I am to be honored when I am 23½ years old; in my 25th year, there will be a big change in my family life and I will be taking over more of the family responsibility; it warns me not to talk too much; to follow my hunches, regardless; make my own plans, control my emotions, avoid the commonplace and to keep a hold on my success, and not let it slip, through a foolish proposition that is to be made to me in my 23rd year. Another thing that it said, that is very true, is that I am very methodical, always preparing and looking out for tomorrow's security."

● Now THE HUNCHES. Eleanor has always followed them, since she was a baby, and has been right. Usually she does not know why she will choose a certain thing, and many times she will be giving up something that she wants very badly, just because she has a hunch to do so—and she is always right. This works in her personal life, as well as in her career. The only times that she has made serious mistakes is when she has not followed her hunches.

A perfect instance of this was when she signed with M-G-M to do this musical, instead of signing with a New York show. The New York proposition looked golden—like one of the biggest things of her career. Her mother urged her to stay in New York and refuse the M-G-M offer, as from all appearances it was much the better of the two. Eleanor followed her hunch and signed with M-G-M. She is doing all right in a very big way, and the New York proposition went floppo!

Because she follows her hunches, people often think that she is impulsive without reason or thought. That is not so. When she has a hunch, all she has to do is follow it.

It looks as if Eleanor just dances her way through life as she does on the stage—and things just seem to turn out!

—KAY MULVEY.

### AT YOUR COMMAND!

Have you a favorite star you would like to read about? **HOLLYWOOD Magazine** publishes a Command Story every month, based upon the requests that reach this office. Send us a post card or letter NOW, naming your request. Just address it to The Editor, **HOLLYWOOD Magazine**, 7046 Hollywood Blvd., Hollywood, Calif.



# From Ozarks to Opera

(Continued from page thirty-two)

Gladys Swarthout's career has moved along as a placid quiet river gathering in everything as it moves toward the sea. No floods and torrents for this wandering river—but always sparkling fountains and rippling streams that are an integral part of it.

She has never consciously sought a goal. Her one consuming ambition, like most artists, was to be happy in her chosen work. And in following her natural love for music, she has unintentionally prepared herself for every opportunity that has presented itself.

● It Took pressure from her friends to get her to try an audition with the Chicago Civic Opera Company. She astonished herself by making a tremendous hit!

A summer in Europe and three seasons with the Ravinia Opera Company followed. In the 1929-30 season she made her debut with the Metropolitan, topping all of her associates with fifty-six performances. She has been with Metropolitan ever since, giving as many as fifty appearances per season outside her opera and radio work.

Five years ago, when talkies were hitting their stride, Gladys Swarthout had an opportunity to sign a film contract. She turned it down!

She was having her first taste of success with Metropolitan when Lawrence

Tibbett talked her into going down to a New York studio and having a screen test. The camera caught every bit of her clean-cut beauty and sparkling personality. They offered her a contract.

It was a tough decision to make, but success in every singer's heart is measured in terms of the Metropolitan stage, and Gladys said no! Perhaps she was right. She went on to become one of the world's greatest opera singers.

Gladys had almost forgotten about that screen test. Tibbett himself told us about that screen test when he and his very charming wife dropped in at the Swarthout home on a Sunday afternoon.

● THE TIBBETTS had come by to hear some recordings from *Rose of the Rancho*, her first Paramount picture. They were all pretty excited about this film, for Gladys IS the Rose of any rancho! She's a gay, singing Senorita out of the glamorous pages of early California.

The Tibbetts, Miss Swarthout, and her jovial husband, Frank Chapman, gathered around the phonograph to hear a dozen songs from the film, sung principally by John Boles and Miss Swarthout.

"No idle praise from you, Larry," Gladys warned the famous Tibbett. Her trim five-foot-three was a neat contrast to the more than six-foot Lawrence.

"I shan't say a word," he replied cheerfully. "I'll just look glum."

Then the music commenced, and they all sat around and smoked silently. It was grand stuff—gay sparkling numbers that smacked of romance beneath a Spanish moon; moody interludes that spoke of slightly blighted love; and finally, reverberating soul-stirring range songs of the vaqueros.

Larry Tibbett turned and bowed gravely.

"It's corking stuff," he informed her. "John Boles is marvelous!"

● THE MUSIC died away, and again the spacious room was filled with the voices of the group enjoying an off-day . . . Miss Swarthout discussing feminine trivialities with Mrs. Tibbett . . . Chapman telling Lawrence Tibbett about the barber's chair out on location. The chair was brought there to facilitate his tiny wife's make-up problems. But it served a dual purpose, for Frank Chapman has always had a terrific curiosity to delve into the mysteries of a barber's chair.

The marriage of these two was a culmination of a romance begun in Florence, Italy, where they both had made operatic appearances. Chapman, a baritone of considerable renown, was with the Italian Opera Company. Gladys' gay personality captivated him. A year later they appeared together in American opera, and ultimately their romance blossomed into the deepest sort of love.

They've found a good way to avoid temperament troubles. Like two happy kids, they try to be human beings and yet never, never get mad at the same time.

—TED MAGEE.

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## Jean Harlow's Code of Living

(Continued from page thirty-seven)

repeat gossip about anyone. If she joins a group who are indulging in catty remarks about this star or that producer, she doesn't even seem interested. She never repeats rumors or whispered talk. When you consider what a hot-bed of gossip Hollywood is, that's a record."

There are other examples of her man's attitude. Clark Gable told me that she never uses her feminine appeal to win arguments, or to gain her ends, and he speaks from the stand-point of a fellow-star who has appeared in several important pictures with her. Another associate of Jean's at the studio told me, "She has never once been late for an appointment, even though tardiness is supposed to be a beautiful woman's right. She never breaks a date, or offers excuses."

Jean says simply, "I expect that much consideration from others, and it's part of my code of living not to ask more than I am willing to give."

● **FRANKNESS** Is one of her chief characteristics. At the studio her fellow-workers admire her for her frankness in speaking up whenever she feels things aren't going right. She never nurses a grudge or cherishes a grievance. A director with whom she once openly disagreed is now one of her close friends.

She has a personal disregard of lovely clothes. At the studio, for pictures, she drapes her beautiful body in creations designed to bring out every bit of her appeal. At home, when she is not working, she wears a pair of white sneakers, and a sports dress. And looks, incidentally, as ravishing as if she wore the latest Adrian gown.

Radiantly healthy, she adores the outdoor sports of men and plays them without a woman's handicap. She excels at tennis and riding and golf. She loves to swim in the crystal water of her swimming pool. She goes for long drives alone in her car, as carefree as a man of the wind whipping her platinum locks.

Still, tantalizing, she is utterly feminine, even though she scorns to make use of woman's tricks and wiles. She is man-like only in her code of living—her honesty, fairness, and willingness to face trouble if it comes.

"In the last analysis, a man's and a woman's minds are completely different on fundamental topics," Jean told me. Such as love, for instance. I am completely feminine, naturally. Even though I believe that frankness, sometimes considered a man's characteristic rather than a feminine one, is as vital in marriage as it is in business or friendship. Talking things out frankly, I believe, solves more problems than nursing our wounds in secret.

"If two people find that their marriage is not working out to be the ideal thing they had hoped, I think it is best to be straightforward and discuss the trouble openly. Even if the other person may not feel the same way. Then there is a sharp clean wound, and it heals quicker."

If love comes to her again, it will come in the guise of friendship. And romance must come, even though she wards it off with a ready laugh. It could not be otherwise, with her blue eyes, her softly curved lips, and her radiant loveliness.

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HOLLYWOOD



## What I Know About Grace Moore

(Continued from page thirty-five)

with a sterling silver key chain. Knowing my weakness for firearms, she gave me an old Spanish gun that I prize highly.

Since the picture was finished, I have been asked if Grace is high hat or ritzy. My answer is "No." Success hasn't gone to her head.

One week-end long ago Grace was a member of a house party Mrs. Carrillo and I were having at our home on Long Island.

Many talented people were there, among them another famous singer, whom I won't name for obvious reasons. After dinner, on Saturday night, we sat around the fire and each of the guests contributed some bit of impromptu entertainment. A Broadway pianist played the latest hits from Tin Pan Alley, a comedian told a few of his best stories, and so on.

● WHEN THE OTHER singer present was invited to sing, she refused. No amount of coaxing would induce her to change her mind. Pleading that moth-eaten excuse, laryngitis, she declared she wasn't "in voice."

"Punk sport," remarked a feminine wit beside me. "If I ever run into her when she isn't nursing laryngitis, I'd die of shock."

After casting a malicious glance at the "punk sport," she turned to Grace Moore. "Grace," she said, "sing us something from your show."

"My public!" laughed Grace, and moved to the piano. She sang not only the numbers from her musical comedy but gave repeated encores.

Sometime later I ran into Dr. Mario Marafiotti, her vocal teacher, in New York, and discovered that Miss Moore had risen from a sick bed to attend the house party. She had been suffering from an attack of laryngitis!

If Grace is proud of her success, more power to her. She has a definite quality to give the world, a divine gift: her voice. And she has achieved her place in the sun on her own merit. She's not bluffing her way to stardom as many others have done.

But don't let any one tell you she's haughty. For one thing, she doesn't throw a fit if some one wants to visit her set. During the production of *Love Me Forever*, visitors were barred from the stage, but it wasn't by her orders.

One day a certain titled foreign couple was at the studio and sent her word by a page that they wished to see her in action.

"Invite them in," was her cordial reply, and she prepared to receive the distinguished guests.

But no guests came.

Curious at their delay, Grace communicated with the powers-that-be at the front office, only to learn that "no visitors" meant no visitors, and the rule applied alike to Judy O'Grady and the Baron and his lady.

● OFF STAGE SHE spent so much time chatting with friends that her husband had to keep them away from her dressing room during luncheon. Grace would rather talk with them than eat.

Nor was she haughty to the cast. Not

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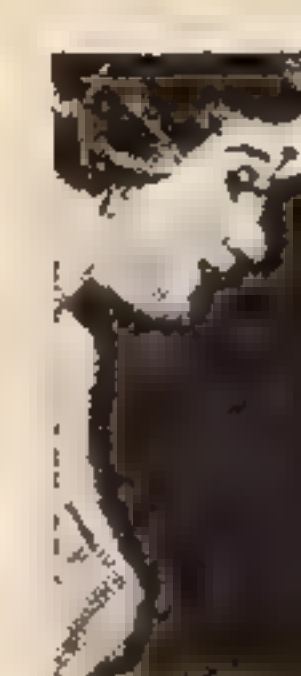
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New service! Hosiery to fit extremely tall and short women! No extra charge. Write for details.

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## MAKE BLOND HAIR

-even in DARK shades

## GLEAM with GOLD

in one shampoo WITHOUT BLEACHING

GIRLS, when your blond hair darkens to an indefinite brownish shade it dulls your whole personality. But you can now bring back the fascinating glints that are hidden in your hair and that give you personality, radiance—beauty. Blondex brings back to the dulled and most faded blond hair the golden beauty of childhood, and keeps light blond hair from darkening. Brownish shades of hair become alluring without bleaching or dyeing, camomile or henna rinsing. Try this wonderful shampoo treatment today and see how different it is from anything you have ever tried before. It is the largest selling shampoo in the world. Get Blondex today at any drug or department store.

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Absorb blemishes and discolorations using Mercolized Wax daily as directed. Invisible particles of aged skin are freed and all defects such as blackheads, tan, freckles and large pores disappear. Skin is then beautifully clear, velvety and so soft—face looks years younger. Mercolized Wax brings out your hidden beauty. At all leading druggists. **Phelactine removes hairy growths—takes them out—easily, quickly and gently. Leaves the skin hair free.**

### Powdered Saxolite

Reduces wrinkles and other age-signs. Simply dissolve one ounce Saxolite in half-pint witch hazel and use daily as face lotion.



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only was she friendly, considerate and co-operative but, whenever she could, she gave the other fellow a break.

One reason Michael Bartlett and Robert Allen stand out prominently in this picture is that she gave them the opportunity to "steal" scenes.

Once, when her work on the set precluded her appearance on her weekly radio broadcast, she personally arranged with her sponsors to permit Bartlett and another artist to sing in her place.

On another occasion, several months ago, I am told, Grace learned that Mrs. John Wallace, wife of the head hairdresser at Columbia studio, was to sing on the radio. Grace was already familiar with Mrs. Wallace's voice and admired it. She gave up a dinner engagement to listen to the program, and in the middle of it telegraphed the radio station complimenting Mrs. Wallace.

I have heard that two girls from the region of Miss Moore's old home in Tennessee are enjoying the benefit of musical educations through her generosity. But I didn't hear that from her.

It's natural that she should be helping and encouraging promising young artists, for she hasn't forgotten her own disappointments and set-backs on the cruelest road in life, the road to the top of one's goal.

● ONCE WHILE playing in musical comedy in New York, Grace jeopardized her own security to side with another actress in a company fracas.

The leading man in the show, for an inexplicable reason, took a fancied dislike to this girl, a minor member of the cast. Unless she were discharged, he demanded, he would quit the show.

The stage manager tried to reason with the disgruntled man, but in vain.

Whereupon Grace stepped into the picture. For once she looked the part of a temperamental prima donna. Her blue eyes glittered with fire. Her mouth took on a determined line.

"If that girl goes," she announced quietly, decisively, "you'll have another rôle to fill, too. Mine."

The girl stayed.

It was during this same show that Miss Moore was kidded about a shabby old man who used to hang around the stage door, speaking to her out of earshot of others. The cast called him her stage door Johnny.

But Miss Moore didn't laugh about him, or bother to explain why the old man hung around.

One day somebody inadvertently discovered the truth. The star was supplying the old man, a stranger to her, with meal tickets.

During the making of *Love Me Forever*, Grace was a slave to the job at hand. But she broke the monotony of the grind by having cool drinks or ice cream, or sometimes hot dogs or sandwiches, served to the company daily.

● SINCE HER return to Hollywood from grand opera, she has won fresh laurel wreaths by her screen successes. But Hollywood has benefited by her presence, too. She has injected something in the film industry for which there was a crying need: red blood!

There's been too much anemia here. But stars like Grace, Will Rogers, Lewis Stone, Clark Gable, Bob Montgomery and others are providing an antidote for that anemia. They're all sincere. They're on the level. And they're always themselves. Maybe that's why they're stars!

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# Should A Girl Marry Her Boss?

(Continued from page thirty-one)

that is just what happened to Helen and me. (Mr. Douglas is the husband of the stage star, Helen Gahagan). Not that I mean to infer I was ever Helen's boss but we played opposite each other in *Tonight or Never*. The play was a success and we were both very happy, happier than we thought it possible for two people to be. During the end of the second season we discovered that it was love and not success that made us so happy.

"I am sure we could never be as happy as we are if we had not both been in the same profession, because both the stage and the screen make demands upon its people that would be trying to any marriage unless both the husband and wife understood those demands.

"When it comes to general business offices, I must say that I am not a business man and therefore cannot see how anyone, or two people, could grow romantic over a set of inventories, for instance."

● WHEN WE APPROACHED Joan Blondell on the subject, she countered with: "Suppose the boss already is married—that, you know, is often the case in office romances. I notice that lots of girls who marry their bosses are pretty unhappy while they are waiting for that boss to shake his present wife. Until that little matter is taken care of, the romance between the girl and the boss has to be carried on in secret and any girl in love with a man doesn't want it kept a secret. She wants the whole world to know about it—she wants to lean upon his arm in public.

"I don't believe a girl should even think of marrying a boss like that no matter how much she loved him. How could she ever be happy? Surely after she was his wife, she would remember all her sneak dates with him and she would be suspicious and unhappy every time he was late for dinner or had to work evenings.

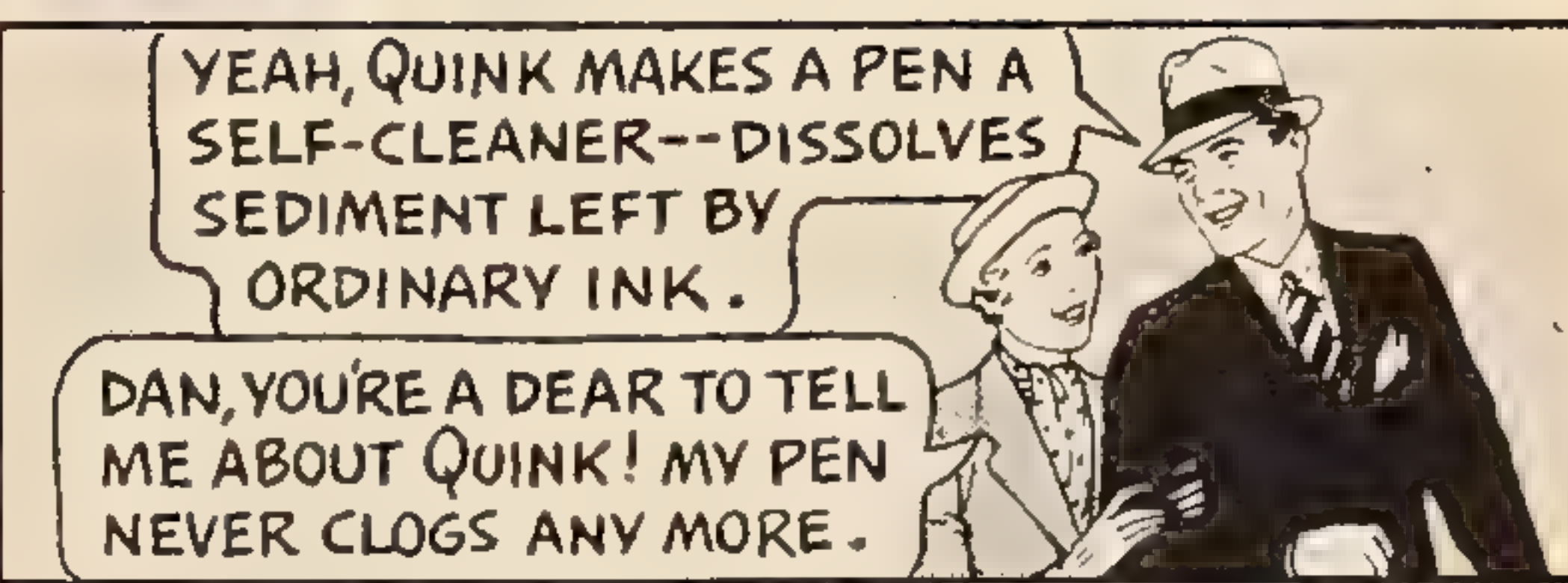
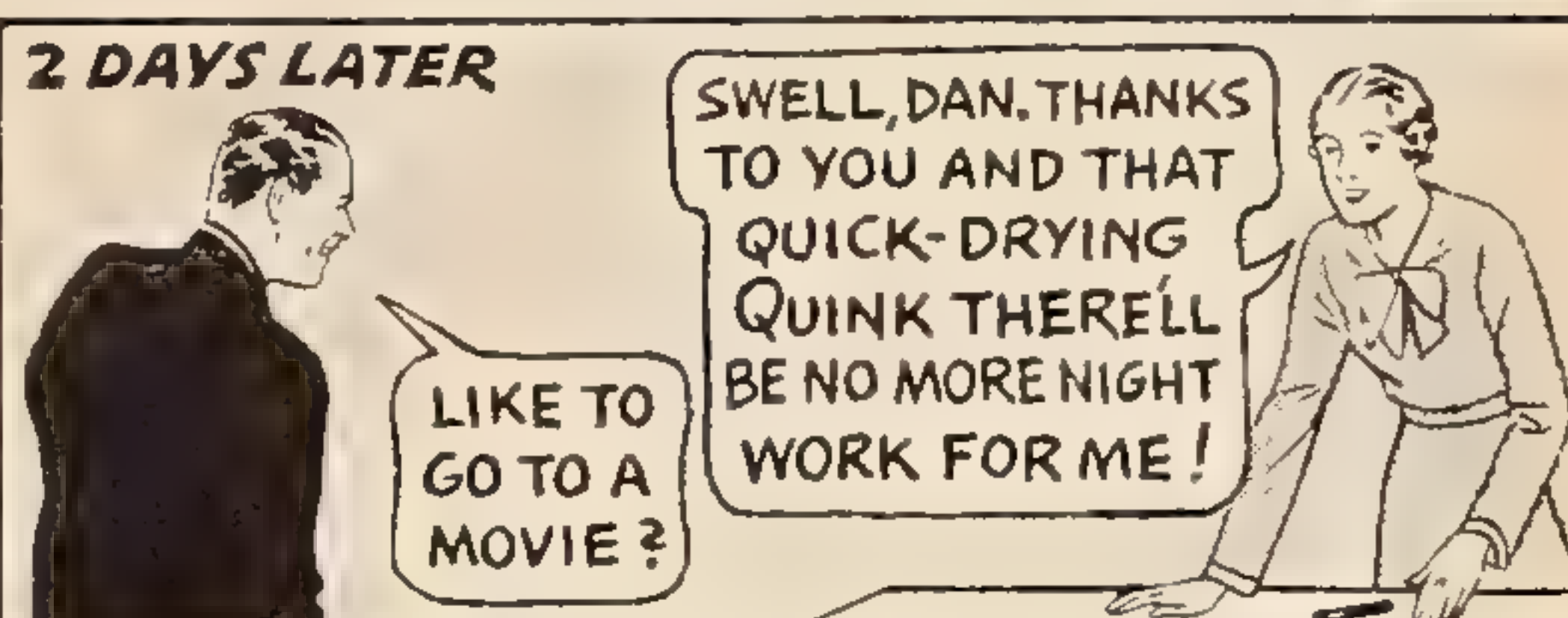
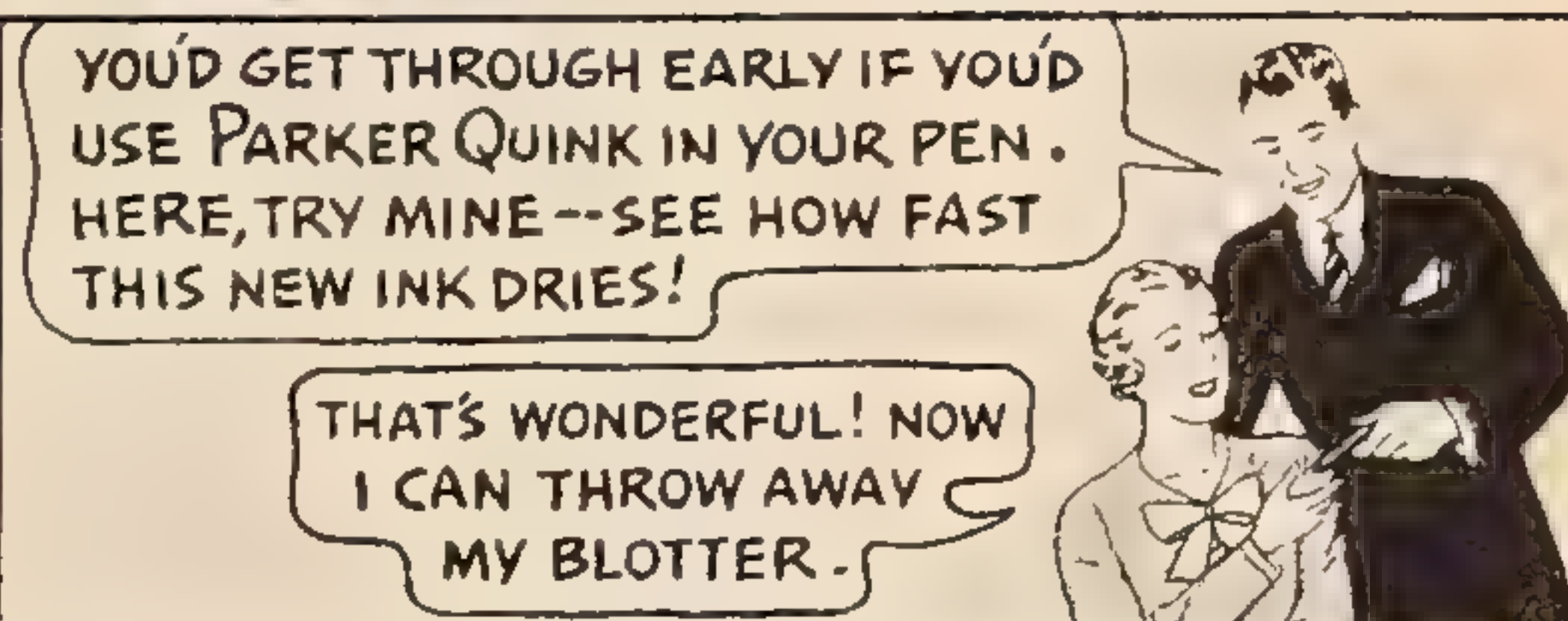
"I would not advise the girl to go on working for her boss after she married him. That throws them together all the time and they have nothing new to tell each other after working hours. I learned this from experience. George (Joan Blondell is married to cameraman George Barnes) has always photographed me. When we were going together, we talked of future plans after working hours. I find that when we work together all day we have so little to tell each other in the evening." Joan's marriage to George Barnes ran into difficulties recently when she filed suit for a divorce. She charged incompatibility. Joan asked for custody of their nine months' old child.

● HELEN MACK DOESN'T agree with Joan at all.

"I do not think it would be advisable for a girl to marry her boss," says Helen. "Most men are entirely different individuals in their business and social lives. If a girl falls in love with her boss, she falls in love with the business-man. Then if she marries him, she suddenly finds that he isn't the same man she has been working with for so long.

"All day long when she was at home, she would be remembering their happy

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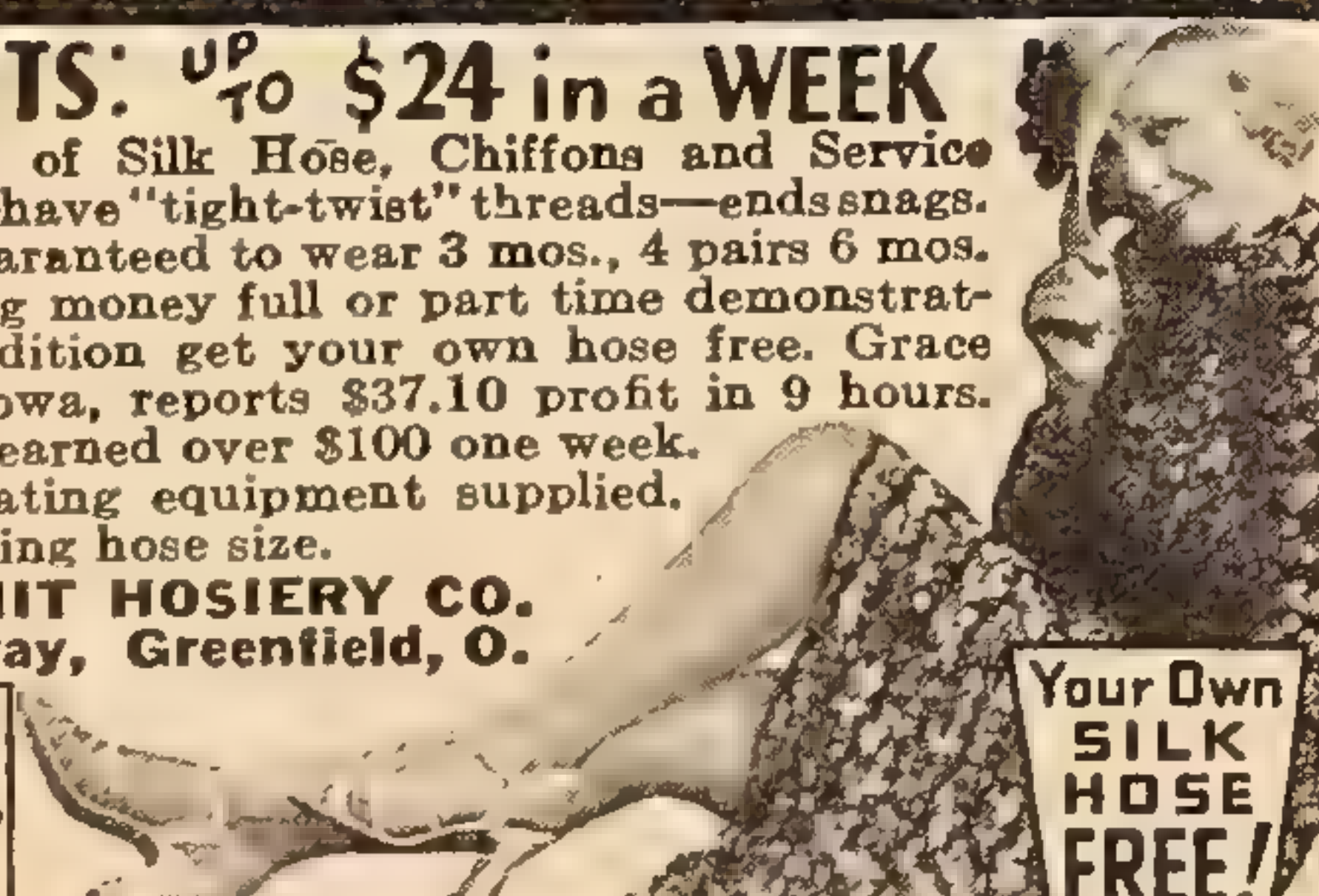
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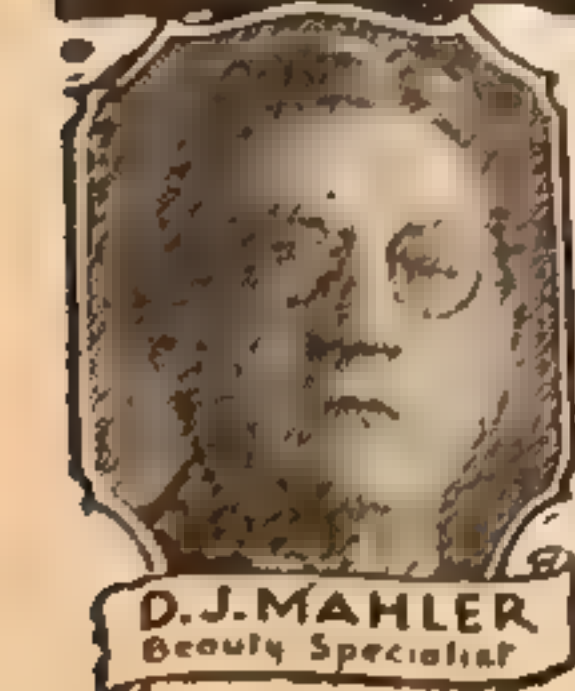
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office days and suspicion, even jealousy might creep in and make her miserable.

"She would have no illusions about his business life. He wouldn't be the big, important business man coming home to her every night from a world of which she knew nothing, and I think that a woman should not know too much of the absent man if she is to remain in love with him."

And Binnie Barnes shakes her lovely head and smiles, "If a girl wants to be independent of her husband mentally as well as financially, and lots of modern girls do, then I should say she should not marry her employer."

"If she is the clinging-vine type and wants to depend upon her husband in every way, marriage to her employer should be a success. Men like to dominate and a man, used to dominating in the office, would hardly cease that domination in the home. And if the girl were the sort who liked to take orders, she would be very happy married to such a man."

● IN ALMOST DIRECT opposition to what Binnie claims is true, Edmund Lowe declares that no marriage can be happy or successful if there is a "boss" in it.

"A happy marriage can result only when the husband and wife are partners; where each can live his or her own life without the question of 'who's boss' coming up. If the employer can forget that he is no longer an employer but a husband and if the girl does not give in to the urge to turn the tables and become 'bossy' just because she is no longer an employee, I can see no reason why the marriage shouldn't be a success."

Alice White never speaks without first weighing the thought she is about to voice so we knew she'd have something concrete and worth while to say on the subject.

"That would depend so much upon the kind of a girl she happened to be. If she were the sort who adhered closely to her femininity and delighted in all the many little attentions a man showers upon the object of his affections, then I say she might be most unhappy married to her boss."

"I have a dear friend who was private secretary to the man she married. No one could love her more than he does. He is wealthy and she could not express one wish that he would not fulfill, but in small things, she is still his secretary."

"It is she who answers the telephone and takes messages, it is she who calls the night club to make reservations, it is she who makes arrangements for travel, for steamship tickets, hotel accommodations. Fortunately for them both she enjoys doing these things—but suppose she didn't?"

● WHEN WE ASKED Glenda Farrell, she grinned as only Glenda can and chuckled, "Why, I never tried it but it sounds like a swell idea!"

Her chuckle over, she became thoughtful.

"I don't approve of the girl going on with her office work after she marries, for in that case, no matter how hard they tried to be husband and wife, they would continue to be just what they were in the first place—a girl and her boss."

"The boss shouldn't bring his 'bossing' home with him either. That would be tragic! But he should bring his ambitions, his plans, his hopes and his dreams home to his former secretary. Business men are builders. They work for the future and they work hard. They play

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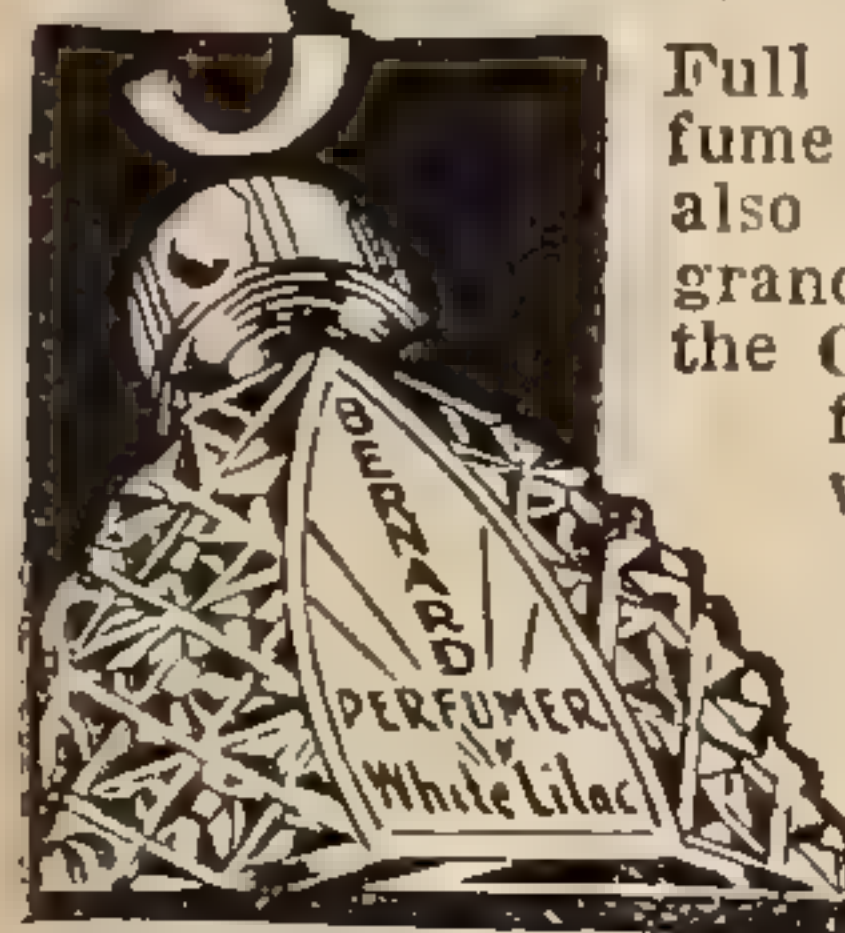
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now and then but seldom let their play interfere with their work. Any girl who has worked side by side with a man, has absorbed some of his ambition to succeed. Then if she loves him enough to marry him, she will carry that feeling home with her and she'll be mighty lonely if she is robbed of her interest in his business.

"But on the other hand, if her interest is kept alive, she will become the efficient, silent partner in his business. How could a marriage like that fail?"

● "FROM MY OWN viewpoint," says Irene Dunne, "I believe that it isn't the best thing that could happen to a woman. Although I am not a careerist, I naturally believe in a career for every woman that wants one. Many do not. I prefer not to have my own existence completely subordinated, or even left out of the picture, by the usually dominating work of an employer."

"Then, too, so often the position between employer and employee is so brief and formal, that the natural feeling of attraction between them is apt to become inhibited and given the mistaken impression of love. Once the barrier of formality is removed, they quickly find that this wasn't the case and they are lost."

"I believe in the simple theory of being in love with some one—a person with your own outlook upon life. This isn't usually true of your employer."

Richard Dix is happily married to Virginia Webster, who was formerly his secretary. He should be an authority on the subject and he insist that he is!

He shouts, "And how, I believe a girl should marry her boss!"

"Virginia, both as a secretary and a wife, has brought me the greatest happiness I have ever known. When I advertised for a secretary, all I asked for was an efficient girl to take charge of my personal business. I could have found that efficiency in any one of a dozen girls who applied for the job and gone along blissfully ignorant of the other qualities that go to make up the perfect secretary."

● "So I TAKE no credit for choosing Virginia. It was Uncle Jack who realized that what I really needed was an "office wife." He selected Virginia, not only because she was efficient but because she was cultured and sweet and thoughtful."

"It wasn't long before I realized that Uncle Jack was just about the smartest man on earth. Virginia's sweetness grew on me until my office was a paradise—a haven of rest and comfort. I wanted to spend all my time with my secretary and there was only one way to do that. I had to persuade Virginia that I'd make a better husband than I did boss. There never was any question in my mind about what kind of a wife she'd make."

"Why, I even have a file for my collar buttons now! And you ask me if I think a girl should marry her boss! Yes! If the boss can persuade her to do it!"

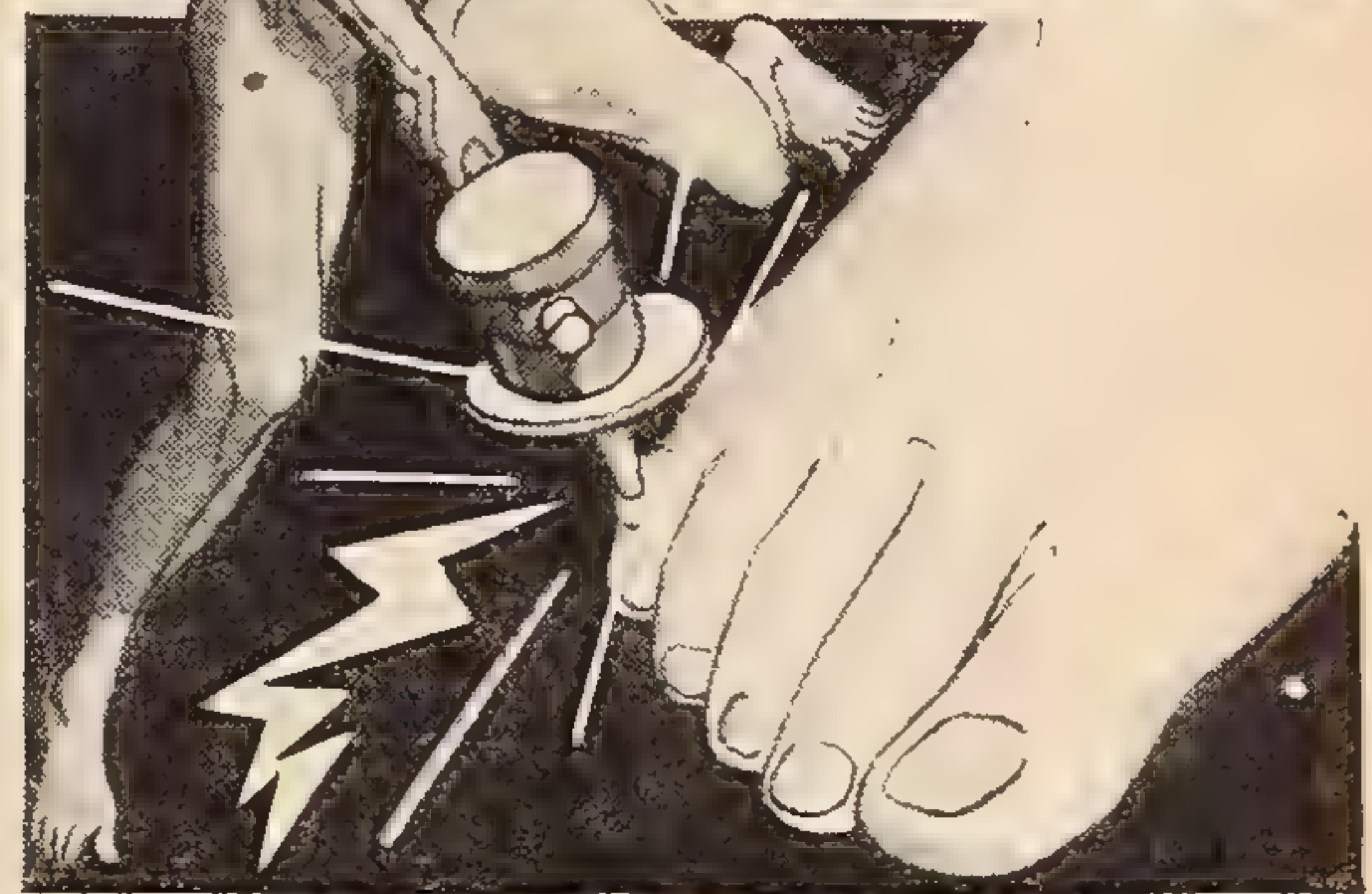
Sally Eilers agrees with Mr. Dix.

"I base much of my opinion upon the successful marriage of a girl friend of mine who was private secretary to the man she married. She had worked for him for two years when they discovered they were in love and married."

"That girl is no longer his secretary but she is his 'dearest friend and severest critic.' She shares all his secrets and handles any matter that requires tact. She is the very heart of his success and they are ideally happy because they have so much in common. What more could one ask?"



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Simply center medication over the corn. The pad is held firmly in place by special Wet-Pruf Adhesive strip . . . with waterproof soft kid-like finish that does not cling to the stocking. In three days remove Blue-Jay and lift out corn easily.

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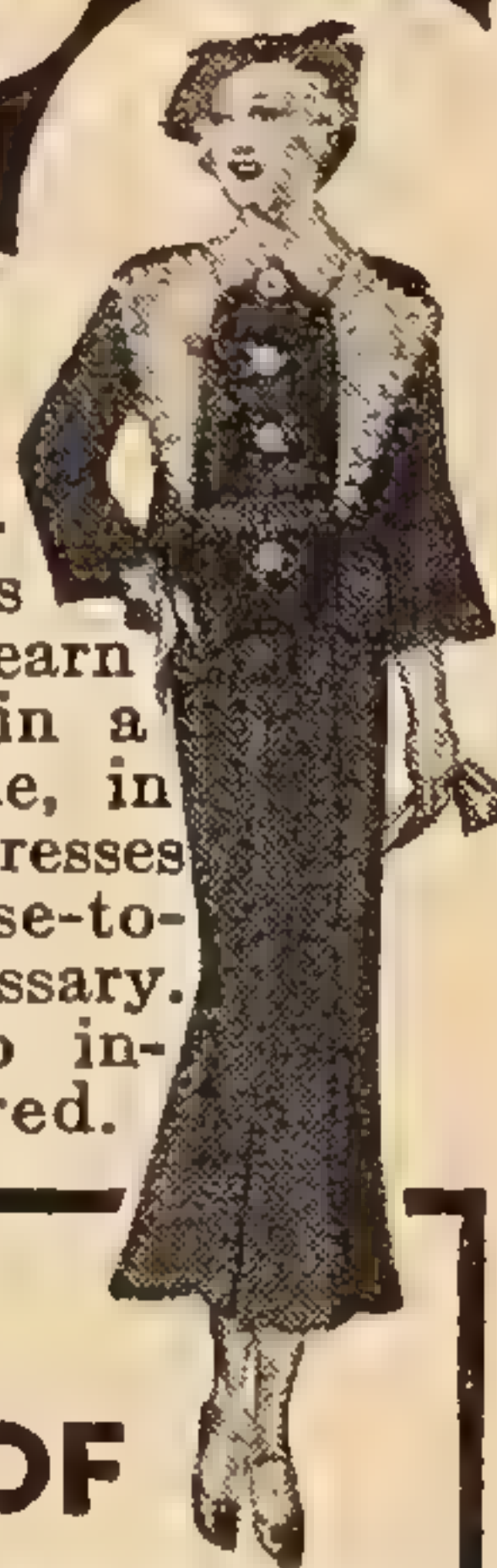
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Redwood Treasure Chest containing 4-50c bottles of these alluring \$2.00 to \$5.00 an ounce perfumes. Chest 6"x3". Made from Giant Redwood trees of California.

## Mrs. Laughton's Big Boy Charlie

(Continued from page twenty-nine)

it be? Clark Gable? Some extra who had been a dancing man? In answer to the applause, out of the darkness shot the first lines of Lincoln's Gettysburg address. It was Charles Laughton, of course . . . who else? (And you should see this nasty man of *Les Miserables* doing a neat and nifty "Shuffle off to Buffalo!")

He has another favorite recitation . . . a Prayer to the Sea . . . which he gives in the early part of the "Bounty" picture. This prayer, about 300 words, is an old ritual with sea captains. It has now become Charlie Laughton's ritual with interviewers. He has recited it at least once to all of us . . . and we love it.

● THIS AMAZING lack of self-consciousness is a trait that you find in many child prodigies. It is a characteristic which has been strengthened by his wife Elsa, who indulges his every mood. Many a wife would throw up her hands in horror at such display. But Elsa can't treat her man like an ordinary man. He is a genius who is childlike in his intensity.

Take the little matter of costumes, as a further example. Charlie adores to wear costumes, just as any boy likes to dress up and play Indian. If the studio hadn't prevented it, Charlie would have worn his king's robes, the ones he wore in *King Henry the VIII*, all over London. And Elsa wouldn't have said a word.

The small boy in him also takes form in a sort of hero worship . . . especially if the hero is physically strong and rugged. He has found such a hero in Karl Jorgenson, a sturdy fisherman who has lived on a small boat off the shore of Catalina Island for twenty-two years, and who has always made his living out of the sea.

Laughton stands and watches him with ill-concealed admiration for hours at a time. One morning, just after Karl had caught a tremendous fish, Laughton sauntered over to him, hoping to make friends with him. They talked a minute, and then Karl said, "Excuse me, but I have to go. I have to take this fish over to Clark Gable." Laughton was broken-hearted, but Karl is still his hero. Charlie will always look up to this fisherman until the day when he, like Karl, can strike a match on the bottom of his bare feet!

Another childlike trait is his tendency to prevaricate. (He might object if I say "lie.") With his sober face and his most serious air he will tell you how to catch trout by "trout tickling." He learned this trick from an old English peasant, so he says. He will describe the peasant . . . the incident of their meeting, etc . . . and, I promise you, you will be swept away by his magnificent flow of language.

So detailed are his descriptions that your natural incredulity is completely dissolved, when you hear that the method is simply this: Lying on the bank of the stream, Charlie merely allows his hand to dabble in the water. The trout see it, and are attracted by the strange workings of the fingers. (The finger gestures are quite complicated, and would require a diagram to do them justice.) The trout come close. Charlie tickles them on the stomach. They like it and hang around

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HOLLYWOOD



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**BLACKHEADS** persist because they are literally trapped in your skin! Locked there by a film of sluggish, surface skin! You can't wash them away! But you can release them! Golden Peacock Bleach Creme will lift away the film of coarsened surface skin—dissolving it in tiny invisible particles. Blackheads are released. They flake away, fall out! Surface pimples, too—in fact, all blemishes in the surface skin! You discover your own finer skin—smooth, utterly clear, alluringly white! All in just 5 days! A thrilling skin transformation no ordinary cream can ever give! Discover Golden Peacock Bleach Creme! At drug stores—55c

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**2 BUNDLES**

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**\$50.00**  
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At home—in spare time—20 minutes a day. Overcome "stage-fright," gain self-confidence, increase your salary, through ability to sway others by effective speech. Write now for free booklet, *How to Work Wonders With Words*.

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3601 Michigan Avenue, Chicago, Ill.

for more . . . and then Charlie just picks them out of the water!

So elaborate is his story . . . so intensely serious his telling of it . . . that I have never once heard a listener laugh it off successfully! Elsa, having the grand sense of humor that she has, is the one exception. When she hears one of his "yarns," she'll say, "You silly adorable fool!" and won't even flatter him with a "Really?" That is, when they're alone. But if he's telling a story to someone else, and she is present, she becomes just as gullible as the rest of them.

● You HAVE heard that Laughton has a temper. And it's one of those quick-flaring, quick-dying ones. Like the small boy who bangs his head against the wall to show you how strongly he feels about something, Charlie stamps his foot, and screeches loudly if someone upsets him. Long ago, Mrs. Laughton tried to show him, intelligently, and reasonably, that such outbursts really called for apologies. So now Mr. Laughton apologizes with such charm, that you are actually glad he was mad for a moment!

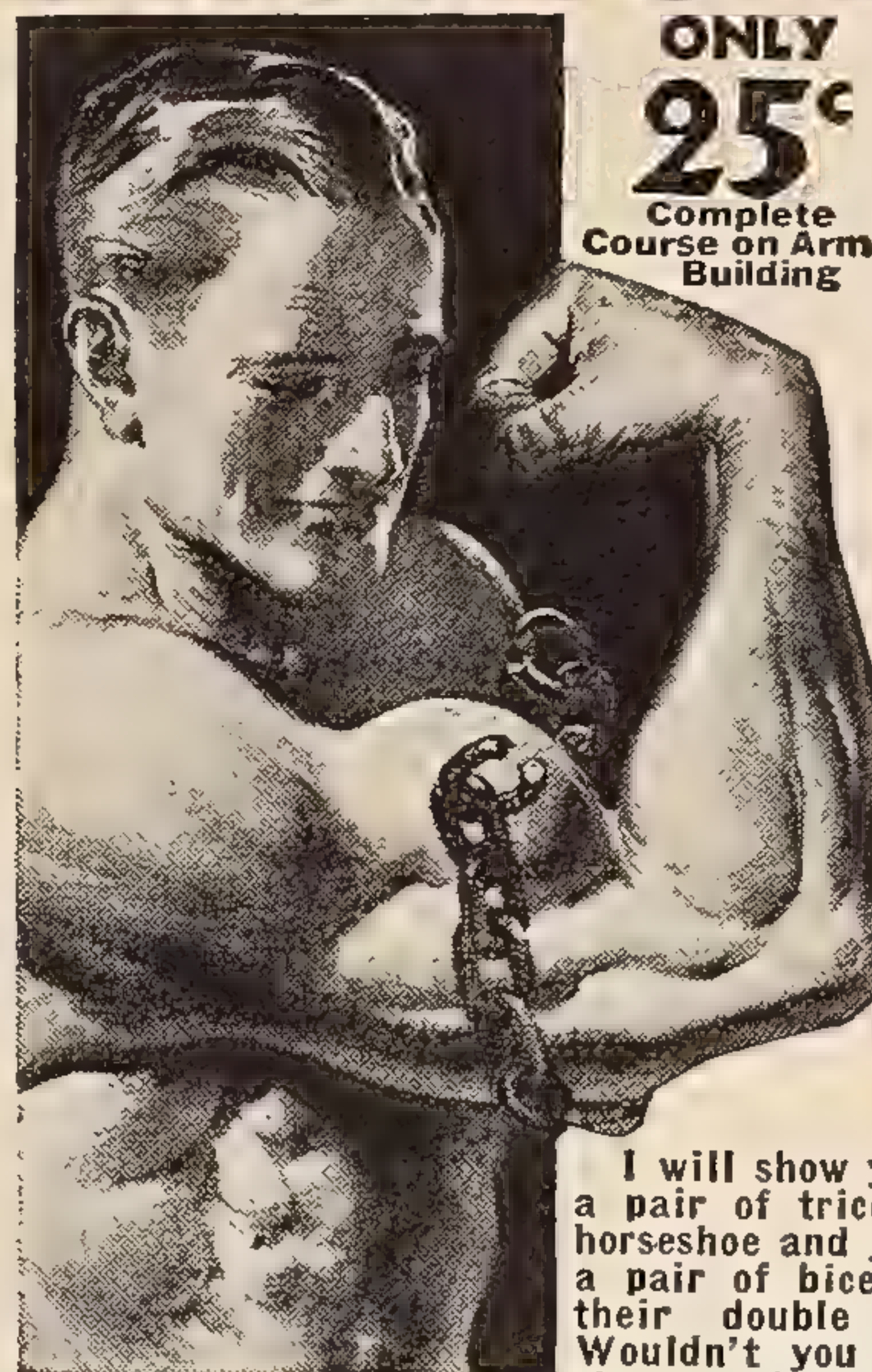
You must have gathered by now that this Lanchester-Laughton marriage is a unique and understanding love between two people. The success of their marriage, and Charlie Laughton's success, too . . . is based on Elsa's willingness to efface herself. (And all wives with talented husbands take note.) The interesting and amazing thing is that when they met, Elsa was the star, and Charlie was nobody.

A successful comédienne, she was widely known as the female Charlie Chaplin of England. They met in a play . . . in which Charlie was playing a small part, and Elsa was one of the stars. It was a whirlwind courtship, and three months later they were married. From that moment on, Elsa gave up her stardom and refused to be in any picture, or any play, in which Charlie was not featured. You know what happened. Charlie went up the ladder of fame until he struck the success-rung in *King Henry the VIII* . . . in which Elsa played one of his wives.

● LATER THEY came to America, and he was a star. Now Elsa began roaming the studios, just like any extra girl, trying to dig up parts for herself. Charlie was a success by now, and she could again begin to think a little about Elsa Lanchester. She won many good rôles, one in *Naughty Marietta*, and another in *David Copperfield*, and just as everything was breezing along, Charlie decided he wanted to go back to England. So Elsa packed up her career and trotted off with him again.

And do you think Charles Laughton appreciates all this love and encouragement . . . this maternal, as well as wifely, self-sacrifice? You bet he does! Listen to this. One day while they were working on the good ship "Bounty," an accident occurred and Laughton was thrown off his feet. He was not hurt, but badly shaken. As the story got around, it grew in proportions. Charles Laughton was washed overboard. He was drowned. A shark got him. Charlie flew into a rage when he heard the report. "I can't let a report like that get into the papers," he shouted. "Don't you understand? My wife is in England. When she hears it think how she'll worry! I can't worry her! Don't you understand? My God, how I love her!"

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Complete Course on Arm Building



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**HOLLYWOOD Rapid Dry CURLERS**

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# Star Gazing IN HOLLYWOOD

● YOU'D promptly be fired if you cut capers in an office—but nobody minds a little fun on a movie set. Hollywood refuses to take its manufacturing of films too seriously.

Billy Wellman, director of "Call of the Wild" and lately of M-G-M's "Robin Hood of El Dorado," is an unregenerate cut-up, his restless brain prodded with little devils.

Consequently the term "silent stage" hardly applies to a Wellman set; the building shakes with hooraw. All the comedy in "Call of the Wild" wasn't contributed by Jack Oakie, by any means!

● HOLLYWOOD can't be operated like a factory. They manufacture entertainment here, not canned goods. William Seiter, who has directed even more pictures than Cecil B. DeMille, can't work unless a jovial spirit prevails. Gregory LaCava, now finishing "She Married Her Boss" with Claudette Colbert, enjoys ribbings on his sets, as does Woody Van Dyke.

One of Van Dyke's most spectacular jokes was played during the filming of "Naughty Marietta." Nelson Eddy's voice instructor, Dr. Lippe, was the butt of the rib. Entranced by the mikes, sound cameras, and technical aspects of picture making, the diminutive Doctor yearned to push buttons and monkey with gadgets. One day Van Dyke told him he could push the button that starts the sound recorder going. Dr. Lippe, with Nelson Eddy and Jeanette MacDonald watching did so with naive delight. Instantly there was a loud explosion, and all lights went out!

Woody stormed and cussed, Lippe shrank and slunk, and all was uproar. The harassed Doctor didn't learn until next day that it was a prearranged joke.

● JACK OAKIE is always the whirlpool center of jokes and ribbings. He has that style of spontaneous wit required to make one the life of the party. It is only when working before the camera that he is serious. Being funny is an art requiring sober study and perfect technique.

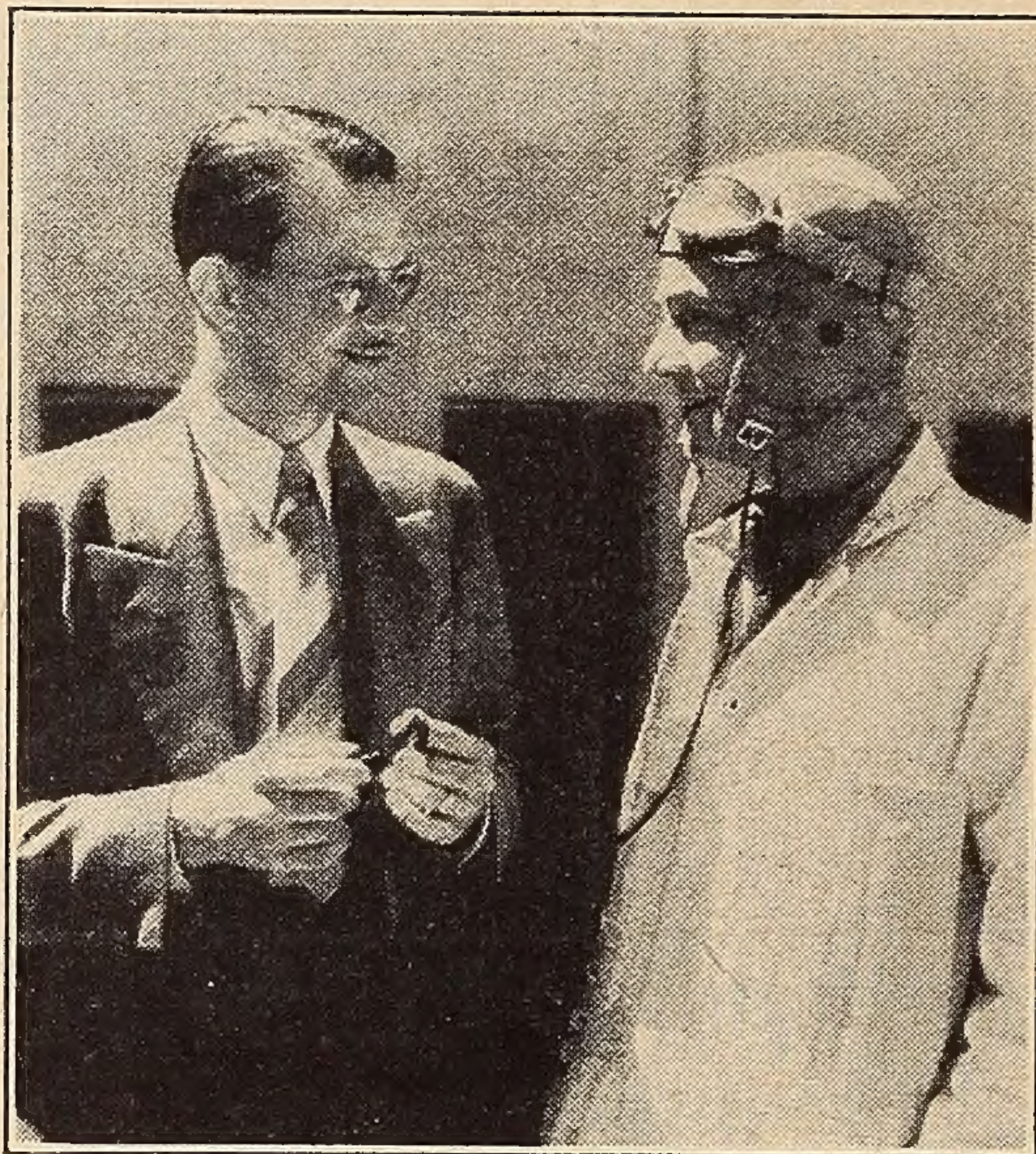
Sunning ourselves at the Santa Monica beach club the other day, Jack told us some of the delicate problems in contriving a laugh. There was one dead pan comedian with dyspeptic mien who would steal Oakie's best gag by merely lifting an eyebrow. Oakie solved that problem by delivering his

line and then slapping the comedian heartily on the back.

Charlie Butterworth is infinitely painstaking with his line of humor. He is as serious in his research for funny situations as an archaeologist, and so is Jack Benny.

● DIRECTORS find that it serves a practical purpose to indulge in a bit of horseplay now and then.

Youngsters in the cast, weighed down by their responsibilities, need to be roused out of stage fright, and a laugh helps.



Your Star Gazer Interviews Universal's newest star, Clark Williams, in costume for *Tailspin Tommy*

● SPEAKING of young people, it is interesting to see how the studios are going in for their own type of reforestation. As old stars die out, new plants are growing to replace them.

Look them over—they are a promising lot, these neophytes. Their success stories are heartening samples of the opportunities open to youth in pictures.

Your star-gazer was watching Robert Taylor working with Irene Dunne in "Magnificent Obsession" which John Stahl is directing at Universal. Bob has a role of first importance in this big production, and is carrying the load with the verve and enthusiasm of youth. Betty Furness, in the same picture, walked from finishing school right into films and made an instant hit.

On the stage next to his we found another young fellow, Clark Williams, making "Tailspin Tommy," an aviation

serial. Clark is billed as the star of the picture, and the full weight of such a responsibility could not have fallen on more capable shoulders.

Yet it seems incredible that studios dare risk huge sums on pictures without well-known stars in the leads. A few years ago such a procedure would have been unthinkable.

Now we find all the studios doing it, and these youngsters are turning out splendid pictures, too.

● ANOTHER change that is particularly striking is in the appearance of the newcomers. Classic features are no longer essential, and personality is the thing. The impeccable beauty of Claire Windsor, Billie Dove, or Mary Astor is no longer needed to make a star. Girls do not even have to be tiny, as in the days when little Marian Nixon zoomed to stardom.

For one thing, small men no longer dominate. Time was when Doug Fairbanks, Charlie Chaplin, Dick Barthelmess and Harold Lloyd had to find diminutive girls for their heroines, for none of these great stars are tall men. Doug and Dick are shorter than average.

Today's male players are usually tall, and accordingly taller girls can be used with them. Gertrude Michael, Rosalind Russell, Rochelle Hudson—these girls of bright future are not the pint-sized variety. Errol Flynn, Fred MacMurray, Randy Scott, all stand over six feet.

Eleanor Powell is tall, slender, graceful. In case you haven't heard, she is the world's greatest tap dancer. After seeing rushes of Luise Rainer, we hailed her as a coming star. We make the same prediction for Eleanor. Of the two, she will be the most popular.

At M-G-M, where we watched her entertain the cast of "Broadway Melody of 1936" with her tapping, before catching a train for New York to open in a new musicale, it is conceded that she steals the picture from Jack Benny. And that's something!

If it's true that Hollywood sets all our fashions, we can look forward to becoming a race of tall men and women, to whom charm of personality and the radiance that comes with good health is more important than prettiness.

**JACK SMALLEY,**  
Managing Editor.





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